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THE FORERUNNERS OF DANTE

A SELECTION FROM ITALIAN POETRY
BEFORE 1300

EDITED BY

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TO
RHODA BUTLER

WITHOUT WHOSE HELP THIS BOOK WOULD NOT HAVE
BEEN WRITTEN IT IS DEDICATED BY HER FATHER

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P R E F A C E

ITALY is unique among European countries in having twice seen its literature culminate, at epochs, indeed, far remote one from the other ; and each time in a poet who by common consent holds rank among the four or five greatest among men of European speech. The older Italian, which we call Latin, and the later Latin, which we call Italian, must not be regarded as parent and child ; they are the same individual at various stages of development, as Dante was well aware. Throughout the treatise on language and literature to which he gave the name of *De Vulgari Eloquentia*, the word he uses to designate his own mother-tongue is *Latino*. The three chief 'Romance' languages, as we now style them, are for him French, 'Spanish' (including Provençal), and 'Latin' ; the vernacular of Italy is *vulgare latinum*. His instinct was quite right ; he would have understood Virgil, in all probability, though he had never read another word of ancient Latin, while Virgil would have understood him, and recognized in his speech something very closely resembling what he had heard every day in the streets of Rome, or the country lanes round Mantua.

If we consider these two culminating epochs of Italian literature, we shall be struck by two points of similarity. First there is the extraordinary rapidity of development in both cases. A hundred years before Virgil was born, Latin poetry was represented

by a number of plays founded on the Greek, and a versified chronicle in the rugged indigenous Saturnian metre. A hundred years before Dante was born there was, so far as we know, no Italian poetry at all, other than the popular songs of which we can only infer the existence from what we know of the universal habits of mankind. The other point to be noticed is this: In the earlier period, not only was the drama imported straight from Greece, but the lyric and elegiac metres, even the hexameter itself, which in Virgil's hands became such an instrument as the world has never since beheld for expressing and arousing all the nobler emotions—*arma, amor, rectitudo*, as Dante classifies them—all these and their themes were in the first instance purely exotic, consciously introduced by men of letters.

At the second great outburst of poetry in Italy a similar process went on, though it took its rise somewhat differently. Instead of Italy consciously seeking foreign models, the foreign model seems rather to have been introduced by forces acting from without. For a full century before any vernacular poetry appeared in Italy the neighbouring country of Southern Gaul had been a very nest of singing-birds. It is not necessary here to discuss social and other causes which brought about this development, or to criticize the poetry of the troubadours. We need merely note that in the course of the twelfth and thirteenth centuries nearly every man of education in Guyenne and Languedoc—which, rather than Provence proper, was the troubadours' land—seems to have been a more or less competent versifier, and that many of their

compositions which have been preserved possess a richness of melody and a variety of rhythm such as perhaps have never since been surpassed.

Throughout the twelfth century various forms of heresy were rife in Provence and the adjacent regions, but it was not till about the year 1200 that serious efforts were made to suppress them. Innocent III, one of the popes to whom the Roman See is most indebted for the position it attained towards the end of the Middle Ages, was elected in 1198. Before long a crusade against the Albigenses was set on foot, and for ten years Languedoc was given up to slaughter and rapine. Those who preferred a quiet life not unnaturally went elsewhere. Some troubadours had already found a hospitable welcome at the Courts of various North Italian princes, the Marquises of Montferrat and Este, and the Counts of San Bonifacio. They carried with them not only their art, but their language also. It does not seem to have occurred, in the first instance, to the courtly poets of Italy that they had a language of their own, capable of being employed for the expression of passion or sentiment. Throughout Lombardy and Venetia, and indeed further to the south, Provençal was for a long time the only language which a self-respecting poet could use. Malaspina and Doria corresponded with each other and with the strangers in those curious metrical debates known as *tensos* or *tenzoni*, and as late as 1268 a Venetian nobleman was writing a *planh* or elegy over the defeat and death of Conradin. The troubadours, it may be noted, were mostly Ghibellines, as might be expected of men who

had found favour with the Emperor and feudal princes and had reason to see in the Papal policy the cause of the troubles which afflicted their own land. One name is conspicuous among the Provençalising Italians—that of Sordello of Mantua. Whether he had, as Dante rather seems to imply,¹ begun by writing poetry in his native tongue, or not, it is certain that no such compositions of his have survived. Of his work in Provençal we have, however, a respectable body; including a moral treatise, the *Ensenhamen d'Onor*, in some 1300 lines, and the famous ‘Lament for Blacaz’, which, with its invective against the existing sovereigns of Europe, is thought by some to have suggested the similar tirade at the end of the nineteenth canto of the *Paradise*, and to have earned for its writer the post which he holds in the *Purgatory*. He seems to have been living at least down to 1268.

Curiously enough, the earliest essay in Italian verse which has come down to us is the work of a Provençal. Towards the end of the twelfth century Raimbaut de Vaqueiras of Orange went to Italy and entered the service of Marquis Boniface of Montferrat. He has left as a memorial of his residence in those parts a somewhat amusing little piece in the form of a dialogue between a Provençal stranger and a lady of Genoa. The Provençal opens with a string of compliments, introducing most of the terms of the troubadour's amatory vocabulary. She replies with promptitude and decision, addressing him as ‘Jujar’, that is, ‘juglar’ or ‘jongleur’—not much better than mountebank—and rejecting his advances in the most

¹ *V. E. I.* xv.

uncompromising fashion. ‘Provençal of ill fame, dirty, stunted, bald ; my husband is a better-looking man than you ; go thy way betimes, brother, a better man’. As he becomes more urgent, she becomes more contemptuous. She does not value his Provençal at a farthing ; she understands him no better than a German, a Sard, or a man of Barbary ; if her husband comes to know, he will have an awkward case to argue with him ; the best thing he can do is to get a horse and be off. As a bit of broad farce the little piece is by no means a bad specimen of mediaeval humour, employed for once on the side of good morals. But its interest for our purpose lies in the fact that, while the wooer speaks in his own language, the lady replies in what is obviously meant to be Italian. The language she uses is full of Provençal words, and needs a Provençal dictionary to make it out ; but there are many forms that can only be Italian.

But, while the Italian language was thus slow in coming to its own in the northern parts of its own domain, a true vernacular literature was growing up elsewhere. The process can hardly be better described than in Dante’s own words. In his search after a vernacular fit to be the vehicle of high thoughts and noble emotions he has passed in review most of the local dialects of Italy, and rejected them all, some with contumely, on account of the uncouth forms and phrases which all at times admit. After a preliminary sifting—it is his own term—in which he has eliminated Rome, the March of Ancona, Spoleto, Milan, Bergamo, and one or two more, he proceeds :—

Next let us see what is to be thought of Sicilian ; for the Sicilian vernacular seems to claim a reputation above the others, for the reason that all the poetry written by Italians is called Sicilian, and we find that many of its native professors have sung in a dignified style, as in the Odes *Ancor che l'aigua per lo foco lassi* and *Amor che lungamente m'hai menato*. But this fame of the Trinacrian land, if we look at the mark whereunto it tends, seems to have survived only to be a reproach to the princes of Italy, who follow after pride not in heroic but in plebeian fashion ; as surely as those illustrious heroes, Frederick the emperor and Manfred his well-born son, displaying the nobleness and righteousness of their souls, so long as their fortune endured, followed after things befitting men (*humana*), disdaining the ways of brute beasts. Wherefore, being noble in heart and endowed with graces, they strove to cleave to the majesty of the princes that they were ; and so whatever efforts were achieved by the most eminent Latins in their time first appeared at the Courts of those great wearers of the crown. And because Sicily was the place of their royal throne it came to pass that all the vernacular work of those who went before us was called Sicilian ; a name which we still retain, nor will our posterity be able to change it.

Then, as if the mere mention of the bygone glories had stirred his soul past endurance, he bursts out with that often-quoted invective against the degenerate princes of his own day,—which, though it is not in the *Commedia*, must have been in Villani's mind when he charged the poet with *garrire e sclamare* :—

Racha, racha ! What sounds come now from the trumpet of the latest Frederick, or from the tinkling bell of the second Charles, or from the horns of John and Azzo, those puissant marquises, or the fifes of the

other grandees? What but, ‘Come hangmen, come swindlers, come ye that follow after avarice!’

The fire soon dies down, and he continues: ‘But it is better to get back to our subject than to talk to no purpose.’ He then proceeds to consider whether, after all, the ordinary speech of Sicily may not furnish what he wants. A line from a vernacular poem (to which reference will have to be made again) settles that question in the negative. We may leave him to put Tuscan, Romagnole, and other dialects through his sieve, and, in his own words, ‘foot it back to our subject.’

It was, then, in the brilliant Court of Frederick II, ‘Wonder of the world and amazing revolutionist,’ that Italian poetry really sprang into life. It is not necessary here to go into the details of Frederick’s career, though for students of Dante they are of profound importance. No one who has read it will forget the one tremendous line in which Farinata, rising up out of his fiery sepulchre, acquaints Dante with the Emperor’s doom; or the Lombard nobleman’s attribution of the disorders in his own country, with the consequent decay of courtesy and goodness, to the opposition which the Church had offered to him; or half a dozen other passages, from which we may learn how deeply Dante’s imagination had been impressed by the splendid figure in whom the mediaeval series of Emperors, one might almost say the Middle Age itself, culminated and practically ended.

Frederick’s reign as Emperor—he was born King of Sicily—may be dated either from his election in 1212

or from his final coronation at Rome by Honorius III in 1220. It lasted till 1250; and during the whole of it, save for occasional absences in Germany or in the East, the Empire may be said to have been governed from Italy. The Emperor held Courts, Councils, Diets, in one city or another, from Palermo to Friuli. Learned men of all kinds, and from all nations, were welcome; lawyers and statesmen were of more account than feudal nobles. Many of the fugitive troubadours found their way thither, and brought with them the fashion of verse-making into Tuscany, Apulia, and Sicily, as they had already brought it into Lombardy. There was this difference, however: that, whereas in the North, where Provençal and other foreign tongues were more frequently heard, men were content to borrow the language as well as the methods of their teachers, in the South, Italian asserted itself from the first. Frederick himself wrote love-songs—a little conventional, it must be owned; his great minister, Peter de Vineis, was one of the earliest exponents of the sonnet, if he be not indeed the actual inventor of that metrical form as it ultimately became fixed, with its two quatrains and two tercets. The names which[®] we find attached in the MSS. to the earliest extant pieces are all, or nearly all, those of southerners—Mazzeo di Rico and Stefano di Pronto of Messina, Ranieri and Ruggierone of Palermo, two or three of the Counts of Aquino, Jacopo of Lentino, Ruggieri and Giacomo of Apulia. Of course many of the ascriptions are uncertain enough, the very names in some cases taking different forms in different MSS. Even if we could be sure of them, we know in most cases nothing further

about the persons. One or two we may perhaps identify with men of whom other records exist. Ruggieri d'Amici, of whom a couple of pieces survive, was probably the Captain of Sicily who went on an embassy from Frederick to the Sultan of Egypt in 1240. Rinaldo and Jacopo of Aquino were doubtless members of the House from which sprang the Angelic Doctor, St. Thomas Aquinas. They may even have been his elder brothers. The reality of some is vouched by Dante's references to them, and we have the same evidence for the correctness of the ascription of a few poems. Thus he names a 'Judex de Columnis de Messana', who is plausibly identified with 'Judex Guido de Columna' of Messina, the author in 1287 of a history of the destruction of Troy, which had an immense popularity down to 1500, or even later, to judge by the number of MSS. and editions of it in existence. To him Dante assigns the poem *Amor che lungamente*, given in the passage just quoted as an example of the Sicilian school. Altogether, in the *De Vulgari Eloquentia* and in the *Commedia*, Dante mentions by name some seven or eight poets, his predecessors; occasionally with a few words of acute criticism—the first that had been heard for many centuries. It is only necessary here to refer to the great passage, *Purgatory* xxiv. 52–60, wherein, one may almost say, is contained as in a nutshell the substance of all that future ages were to debate so keenly of the classic and the romantic in poetry.¹ For it must be remembered that, rude and rough-hewn as much of their performance appears to us, these pioneers of Italian poetry

¹ See Gaspari, *Scuola Poetica Siciliana*, pp. 178–9.

followed the best poetic tradition of their age and adhered to its accepted conceits and conventions. Dante used their language and many of the phrases to which they had given currency; but their true spiritual heir was Petrarch, and through him the great Petrarchizing school of the *cinquecento*. Even in the English lyric verse of the seventeenth century their influence, passed down through who knows what long obliterated conduits, seems now and again distinctly traceable.

Nevertheless, their interest to the student of Dante is very considerable. Of many of their characteristics, their allegorizing, their use of metaphor and imagery, and the like, we detect the influence upon him at every step. The wonderful thing is how he made conventions spontaneous, and restored its original lustre to many a well-worn ornament. Take, for example, the much and rightly praised image in *Paradise* xx. 73-75 of the lark which soars aloft singing, till, sated with the sweetness of its own song, it becomes silent. This beautiful conception is Dante's own; but Bondic Dietaiuti before him had borrowed from Bernard de Ventadour and inserted into a poem of his own the image of a bird flying upwards with eyes fixed on the sun, till it is forced to drop to earth

per lo dolzore ch' a lo cor le vienc,
or, as the Provençal has it,

per la doussor qu'al cor li vai.

Dante's image is unquestionably the more beautiful; but one can hardly doubt that his 'ultima dolcezza che la sazia' is an echo of his predecessors.

One may even go so far as to say that Beatrice herself is the *donna* of the troubadours and their Italian imitators, in a sublimated form. Dante's attitude towards her, the love without expectation, or it would seem desire, of requital, finds its prototype in many of the older writers. The merely sensual aspect of love, which holds so prominent a place in the troubadours' conception of that passion, is far less conspicuous—though of course instances of it are not lacking—in the poetry of their Italian followers, or so much of it as has come down to us. To be allowed to serve Madonna is all the reward that 'fino amore' demands; 'guiderdone è lo servizio' says Bonagiunta, possibly in tacit reproof of the Notary's more ambitious

Guiderdone aspetto avire
di voi, donna, cui servire
non m'è noia.

The Notary himself, in his most famous sonnet, 'Io m'aggio posto in core a Dio servire' (which Rossetti has translated), in which the presence of his lady in Paradise is represented as the lover's chief motive for serving God, seems to provide the germ which was, in the greater poet's hands, to attain so magnificent a development. If indeed the little poem beginning 'Poichè sazjar non posso gli occhi miei' (Ballata X) be correctly assigned to Dante, he must himself in his younger days have essayed a variation on the same theme; just as in the sonnet 'Negli occhi porta la mia donna amore' he has uttered with a new richness and tenderness the commonplace which Bonagiunta and others had adopted from their Provençal models, of the power of the lady's presence to purge the thoughts

of the beholders from all sin and baseness. The *Vita Nuova*, in fact, shows the influence of the *dugentisti* from end to end, as might, perhaps, have been expected. But there is abundant evidence in the *Commedia* that the influence was upon him to the last. One instance may suffice. When Beatrice first appears to Dante's view, after the 'ten years' thirst', describing the effect on himself, he begins (*Purgatory xxx.* 34-36) :—

E lo spirto mio, che già cotanto
tempo era stato che alla sua presenza
non era di stupor tremando affranto.

Here we have, touched no doubt with the 'grand style', but quite recognizable, one of the common-places of the 'Sicilian' school; and the kinship is marked by the use of the word *affranto*—a Provençal word introduced by, and familiar enough in, the older poets, though Dante himself uses it only once elsewhere. The word was rapidly becoming obsolete, and before the end of the century we find Benvenuto of Imola, perhaps the most intelligent of the older commentators, misunderstanding its meaning. Many other words and forms, familiar enough in the earlier poetry, had dropped out of use altogether by the time Dante began to write. But enough has been said to show the importance to the Dante student of an acquaintance with these earlier singers.

In Italy the fame of these pioneers was at first obscured by the greater lights of the *Trecento*—Cino of Pistoia, Petrarch, Boccaccio—and totally eclipsed with the general eclipse of Italian letters, which followed the

revival of classical study. Even the few who still cultivated vernacular poetry, such as Giusto de' Conti, show no trace of their influence. Boccaccio indeed introduces into one of his stories (*Dec. Day X, Nov. 7*) a short *canzone*, which he attributes to one Mico of Siena, a poet not otherwise known (unless he be identical with Mino da Colle). But the style of the little poem is hardly 'convincing', and some of the forms occurring in it are still less so; so that Tiraboschi is probably right in conjecturing that it is the offspring of Messer Giovanni's own muse. Boccaccio's younger contemporary and pupil, Benvenuto of Imola, in his commentary on the *Commedia*, shows some knowledge of at least the history of the four or five of the earlier poets whose names occur in the poem; but from the fact that he specially mentions having seen the works of Guittone—'cuius librum ego vidi'—it may be inferred that his acquaintance with the others did not extend to their writings.

From this time onward no notice seems to have been taken of the early poets until the fifteenth century was far advanced. In 1465 Lorenzo de' Medici fell in at Pisa with Frederick, son of Ferdinand, king of Naples, by whom he was requested to indicate to him some Italian poetry worth reading. Lorenzo, a true poet himself, and evidently possessed of a taste very unusual in that age of reviving Petrarchism, 'willingly,' says Roscoe, following Tiraboschi, 'complied with his request; and shortly afterwards selected a small volume, at the close of which he added some of his own sonnets and canzoni.' Lorenzo's selection, though Apostolo Zeno in the eighteenth century pro-

fessed to have seen it, seems now to have disappeared¹; but the letter which accompanied it is fortunately preserved, and some sentences in it seem of sufficient interest to be quoted:

Fu l' uso della rima, secondo che in una sua latina epistola scrisse il Petrarca, ancora appresso gli antichi Romani assai celebrato. Il quale per molto tempo intermesso cominciò nella Sicilia non molti secoli avanti a rifiorire; e di qui per la Francia sparto, finalmente in Italia, quasi in un suo ostello, è pervenuto. Il primo adunque dei nostri (che) a ritrarne la vaga immagine del novello stilo pose la mano fu l'Aretino Guittone; ed in quella medesima età il famoso bolognese Guido Guinizello . . . quel primo alquanto ruvido e severo, . . . l' altro tanto di lui più lucido, più soave, e più ornato. . . . Riluce drieto a costoro il delicato Guido Cavalcante fiorentino, sottilissimo dialettico, e filosofo del suo secolo prestantissimo. . . . Nè si deve il lucchese Bonagiunta ed il Notaro da Lentino con silenzio trapassare; l' uno e l' altro grave e sentenzioso, ma in modo d' ogni fior di leggiadria spogliati, che contenti dovrebbero restare se fra questa bella manata di sì onorati uomini li riceviamo. E costoro e Piero delle Vigne nella età di Guittone furono celebrati. . . . Il bolognese Onesto e li siciliani che già primi furono, come di questi due (i. e. Dante and Petrarch) sono più antichi, così della loro lima più arebbono mestiero. . . . Assai bene alla sua nominanza risponde Cino da Pistoia, tutto delicato e veramente amoroso; il quale primo, al mio parere, cominciò l' antico rozzore in tutto a schifare; dal quale nè il divino Dante, per altro mirabilissimo, si è potuto per ogni parte schernire.

¹ In a letter of May 1742, to Jacopo Faccioliati (whose name we now associate with a Latin Lexicon), he speaks of the MS. as being then in Faccioliati's possession; and mentions that the last *componimento* in it is one by the Notary.

Lorenzo is, it will be seen, a little vague in his chronology—though not more so than all students of early Italian poetry till well past the middle of the last century; but he had evidently, at the age of seventeen, read and judged for himself. It is noticeable that he differs from Dante in putting Guittone among the originators of the ‘new style’ rather than with the Notary and Bonagiunta, as representing the old conventional methods. That he was acquainted with more than the names can hardly be doubted. Some of the names he might indeed have got from the *Commedia*, but not all. Onesto of Bologna is not mentioned in it, nor does Piero delle Vigne appear as a poet. Onesto is named, and a line of a poem by him (now, it would appear, lost) is quoted in *V.E.* I. xv; but it is by no means certain that Lorenzo can ever have seen that treatise. So we may safely credit him with having gone to the original MSS.: indeed with being the first to restore to Italy the memory of the origins of its own vernacular poetry, which Humanism had for nearly three generations allowed to fall into oblivion.

Attention having thus been recalled to the early poets, they were not, at any rate for some time, wholly lost sight of. Doubtless, when lyrical poetry revived in Italy towards the close of the fifteenth century, its exponents drew their inspiration rather from Petrarch than from his predecessors; yet they cannot have been wholly unacquainted with these. The great Pietro Bembo, perhaps the most accomplished man of letters of his day, and for more than the last third of his long life (1470–1547) the unquestioned arbiter in literary

matters, albeit to him as much as to any man the Petrarchizing fashion was due, knew them well. He is believed to have possessed a manuscript collection of their writings, and in his famous treatise on the vernacular tongue, known as *Le Prose*, he not only names a large number of them, but quotes from several in illustration of various points. It is possible that, as Trissino seems to suggest,¹ Bembo's interest in these matters may have been stimulated by his friendship with Giuliano, the son of Lorenzo, called, like his father, Il Magnifico, the future Duke of Nemours, known to all readers of the *Cortegiano* and all visitors to the Chapel of San Lorenzo in Florence; who is moreover one of the interlocutors in the *Prose*, the principal one, indeed, in the third book, where most of the quotations from the older poets occur. How much these poets, whom Bembo, following Dante, calls 'Sicilians', owed to the Provençals, he does not attempt to conceal. 'Gl' Italiani uomini,' says one of the speakers, 'apparata hanno questa arte più tosto che ritrovata.' The words are indeed put into the mouth of Ercole Strozzi, the Ferrarese poet, whom the others are trying to convert from a belief in the superiority of Latin to Italian as a vehicle for poetry; but they do not attempt to controvert them. In fact Federigo Fregoso (also known to readers of the *Cortegiano*) rejoins that it is true, though he himself does not think much of these older poets, and believes their reputation to be mainly due to the fact that they practised their art at the Sicilian Court.

¹ See the Preface of Varchi to Cosimo de' Medici in the edition of 1714 (Venice).

The *Prose* first appeared in 1525; but the work had been taking shape in the author's mind for many years. There are, however, other evidences of the interest which the people of the early *Cinquecento* felt in regard to the beginnings of their literature. In 1527 appeared a little book, bearing the imprint of the house of Giunta at Florence, entitled *Sonetti e Canzoni di diversi antichi Autori Toscani in dieci libri raccolte*. As a matter of fact there are eleven books, while the table of contents accounts for nine only. The first four contain poems by Dante; the fifth and seventh are devoted to his contemporaries, Cino of Pistoia and Dante of Maiano; the sixth and eighth respectively to his older friend Guido Cavalcanti and his predecessor Guittone of Arezzo¹; while the ninth contains several specimens of the very earliest versifiers, including the Emperor Frederick, Pietro delle Vigne, and the Notary of Lentino. The preface, purporting to be addressed by Bernardo di Giunta to 'his most noble youths, lovers of Tuscan rhymes', is interesting. The writer, evidently with an eye on *Le Prose*, seeks to correct what he considers the exaggerated estimate of Petrarch ascribed in the dialogue by one speaker to Pietro Benbo. 'Can we believe,' he says, 'that if Petrarch had not found these men before him he would have been able so gracefully to set forth his own? Certainly not' — a truly refreshing judgement, it may be said, to meet with in that age, whether Bernardo di Giunta or another were its author. Trucchi, not the most trustworthy of

¹ The genuineness of the sonnets ascribed in this volume to Guittone is very doubtful.

authorities, states the selection was mainly the work of Bardo (? Bernardo, the future historian) Segni and Cosimo Rucellai.

Two years after the *Sonetti e Canzoni* a publication of some importance in Italian literature made its appearance. That Dante had composed a work on the Italian vernacular was known from the statements of Villani and Boccaccio; but hitherto this had existed only in manuscript. No doubt learned men, interested in the subject, had seen it in this form; there is pretty clear evidence in the *Prose* that Bembo had read it. But in 1529 Giangiorgio Trissino, a well-meaning, if somewhat heavy-footed, author, critic, and grammarian, brought out, with some little show of mystification, what professed to be (and indeed was, though doubts as to its genuineness were expressed at the time, and were not entirely extinct two centuries later¹) an Italian rendering of Dante's work. The treatise in its original Latin did not see the light for nearly fifty years more, when it was edited (1577) by Jacopo Corbinelli.² We shall have occasion to say more of him presently. Trissino explains his apparent eccentricity of publishing the work first in a translation by the plea that, though Dante may have found Latin a better means of making it known outside Italy in his day, its rude style would make it less intelligible to the

¹ See, for example, the remarks assigned to Filippo Strozzi, who plays the part of *advocatus diaboli* in Trissino's dialogue *Il Castellano*. Giovanni Rucellai the 'Castellan' has little trouble in upsetting them; but they may be taken to represent what some people said. As late as 1699 we find Apostolo Zeno assuring a friend that the Latin is as certainly Dante's as the translation is Trissino's.

² Corbinelli's MS. with his annotations is preserved at Grenoble.

present—he would doubtless hint, more cultivated—age ; and indeed the Latin of it, though vigorous and alive, has not the Ciceronian graces which Humanism had taught the polite world to expect. But we may fairly see in his action an illustration of the movement in favour of the vernacular which Bembo had championed.

The appearance in whatever form of the *De Vulgari Eloquentia* must have brought the older poets, some dozen or more of whom are quoted or mentioned by Dante in the course of it, into still wider notice ; though it is hard to find any trace of their influence in the poetry of the succeeding generation. Trissino was himself, however, sufficiently well acquainted with them, and in his *Poetica* quotes them freely. This treatise, of which the first part appeared in the same year as the *De Vulgari Eloquentia*, while the remainder only saw the light nearly forty years later, is of importance in Italian literary history.¹ In this work the author quotes a good many of the early poems, including several which seem to have been lost, or to be still in manuscript. Among them is one attributed to ‘Rè Federigo di Sicilia’, presumably Frederick of Aragon, who reigned in that island from 1296 to 1337, and is not otherwise known as a versifier, the Rè Federigo or Rex Fridericus of the manuscripts being the emperor.

The first attempt to supplement the Giunta collection by the publication of some more of the treasures yet unprinted was made by Jacopo Corbinelli, an Italian scholar living at Paris in the latter half of the sixteenth century ; probably one of the many Italians

¹ See Saintsbury, *History of Criticism*, vol. ii, pp. 39 sqq.

drawn thither by the Florentine queen Catherine de' Medici. To Corbinelli we owe, as has been said, the first publication in its original Latin form of the *De Vulgari Eloquentia* in 1577. In 1588 he had prepared an edition of the *Bella Mano* of Giusto de' Conti; and to this he appended what he calls 'Raccolto di Rime antiche <di> diversi Toscani, oltre a quelle de' X libri' (i.e. the Giunta). It has a dedication to Monsignore Vulcob, doubtless the diplomatist of that name, dated June 10, in which the scholar rather pathetically writes of 'questo mese di maggio, che mi sembra tuttauia come vna vera primauera di tutti i mali'. It was the month of the Barricades; the king had been driven by the League from his capital; and Corbinelli fears that his collection of amatory rimes may seem to some too effeminate for 'questa stagione così rubesta e martiale'. He pleads, however, that others had done the like, and 'forse che non sono anco tanto contrari i dolci suoni di nostra Venere alli strepiti di Marte, che con la suaueloquentia sua non potesse chiederli anchella Qualche breue riposo, o qualche pace.' Mars was, however, too much for Venus, and the book did not appear till the end of the troubles, in 1595. Corbinelli's taste seems to have lain rather in the direction of the poets of the 'stil nuovo', such as Guido Guinizelli, Onesto of Bologna, Cino of Pistoia, and others yet later; but he admits a few pieces from the earlier time of Piero delle Vigne or the Notary.

No further attempt to do anything for the early poets, who doubtless fell in the seventeenth century under the same cloud of oblivion as almost buried Dante, was made for seventy years; though many of them,

including Frederick and his son Enzo, the Notary, Guittone, Guinizelli, are cited, to illustrate words and phrases, in the Glossary to the Roman edition of Francesco da Barberino's *Documenti d'Amore* (1640). In 1661 Leone Allacci, librarian of the Vatican, brought out *Poeti Antichi raccolti da' Codici manoscritti*, a collection, badly printed and carelessly edited, of poems of all dates from Piero delle Vigne to Burchiello.¹ Its chief importance lies in the fact that in it appeared for the first time in a somewhat dilapidated form a piece which was long regarded as the very earliest offspring of the Italian, or Sicilian, muse, the *Fresca rosa aulantissima*, of which a line had been quoted by Dante in the *V.E.* More will have to be said of this hereafter; it is sufficient to remark here that Italian critics have contrived to shed over it more ink, in proportion to its bulk and intrinsic value, than all the Homeric and Shakespearian commentators have done over their authors.

At about the time when Allacci was compiling his selection, his contemporary, Francesco Redi, poet and physiologist, was also paying some attention to these early poets, of whom he seems to have possessed sundry manuscripts. In the 'annotations' to his famous 'dithyramb' *Bacco in Toscana*, in which he poured out his stores of learning, literary and philosophical, he cites various pieces by Pannuccio del Bene, Pucciandone Martelli, Guittone of Arezzo, and others, which had not previously been printed. Generally there are signs that at this time Italian men of letters were again beginning to remember that poets had

¹ Third edition (1691).

lived before Marino. Redi and his friend Magalotti were enthusiastic admirers of Dante; the latter had even planned an edition of the *Commedia*. Towards the end of the century, as we have seen, Apostolo Zeno (who might also be called the Bembo of his age) was interesting himself in Lorenzo's selection of early poetry, and in the *De Vulgari Eloquentia*. But the only actual attempt at the publication of any of the older poetry seems to have been a *Raccolta delle Rime Antiche*, cited by Valeriani in his *Poeti del Primo Secolo*, and stated by him to have been printed at Venice in 1740.¹ In 1753 Giannalberto Tumermani—the name has a very Teutonic ring—a learned publisher of Verona, having discovered in the library of S. Giustina at Padua, among other books of Corbinelli's, a copy of the *Bella Mano* with manuscript annotations by him, thought it worth while to republish the work with some additions of his own. Then again followed a period of oblivion. Owing no doubt to the prevailing 'classical' tendencies in literature, the founders of national poetry were during the rest of the century of as little account in Italy as elsewhere. Academic critics, the Inquisitors, as they have been well styled, of letters, found their language too often rude and uncouth, as their predecessors had done before them; but, unlike some at least of their predecessors, they failed to see that passion and tenderness, and even melody when

¹ I can find no trace of this selection of 1740. No copy seems to exist in the British Museum. Nor, indeed, is Fiacchi to be found there; but his existence, as Mr. Toynbee tells me, is vouched for by later evidence (Gamba, 4th ed., no. 806).

the rhythm is properly understood, may exist in company with forms of speech no longer accepted in polite circles.

With the growth of the 'romantic' movement the reaction came. The term 'mediaeval' ceased to denote something that persons of cultivation might safely neglect in art and literature. As has been said, the study of Dante made great progress during the latter half of the eighteenth century; and, with him, his forerunners became again worthy of consideration. The Abate Luigi Fiacchi appears to have led the way, with his *Scelta di Rime Antiche* (Florence, 1812). Valeriani followed in 1816, with the work already mentioned, containing most, or all, of the pieces that had already appeared in print, together with many others, to the number of six hundred or so in all, edited, not always very intelligently, from various MSS.¹ A year later the Marquis of Villarosa brought out at Palermo four volumes of *Rime Antiche Toscane*, containing, or professing to contain, all the pieces up to that time printed, and representing the works of nearly a hundred and fifty authors. This compilation, like Valeriani's, suffers from lack of scholarly editing, for which the times were perhaps hardly ripe. It is also untrustworthy in its ascription of poems to authors. It has short biographies of the authors, mostly taken from Crescimbeni. No editor's name appears on the title of either of these; nor on that of Valeriani's edition of Guittone (1828).

¹ Trucchi states that both Valeriani and Villarosa made use of the *Codex* of Pier del Nero, preserved in the Riccardian Library.

The first modern editor to resort avowedly to the manuscripts preserved in the various libraries of Italy was Francesco Trucchi, 'fellow of various Academies' as he styles himself on his title. Trucchi unfortunately had more enthusiasm for his subject than critical discernment. He accepts without question the impossibly early dates for some of his authors which had been assigned by Crescimbeni and others. He broaches wild theories about the Vatican MS. 3793, our great source for most of the poems earlier than 1300. His emendations are not always convincing. For all these faults subsequent Italian critics have dealt faithfully enough with him. Still he deserves gratitude as the first who went to work on the right lines; and the long Preface of over one hundred pages, to the anthology of poets from the beginnings of the language to the seventeenth century, which he styles *Poesie Italiane inedite di dugento Autori* (Prato, 1846), is stimulating and interesting, and may yet be read with profit by students of Italian verse.

From the middle of the last century to the present time it cannot be said that the early Italian poets have had any cause to complain of the neglect of their countrymen; of those, at any rate, who troubled themselves about literary matters. Salvini, writing early in the eighteenth century, had called attention to the duty of paying reverence to 'our fathers, and the authors of the fair tongue which does us honour'; not to mention their value as preserving the original significations of words, 'born but not yet formed.' Following up this hint, the learned Vincenzo Nannucci pub-

lished in 1856 his *Manuale della Letteratura del Primo Secolo della Lingua Italiana*, in which special attention is paid to the meaning and history of words. His philology is of course somewhat prescientific ; but hardly more so than much that may be found in many recent and highly commended editions of Dante. Nannucci does not seem to have troubled himself much over the text of the pieces which he gives, but to have contented himself with following the printed editions. Before long, however, scholars began to gird themselves to this task. Periodicals were started in which students could impart to one another their theories or discoveries ; manuscripts were carefully collated ; and efforts made to get the text of various pieces into an acceptable, or sometimes an intelligible, form. A great step was made by the publication of the Vatican MS. 3793, edited with *apparatus criticus* and notes, by Professors D'Ancona and Comparetti (Bologna, 1875-88) under the title of *Antiche Rime Volgari*. Professor Monaci's *Crestomazia Italiana dei Primi Secoli* (Città di Castello, 1889-97) contains, besides many of the most notable of the pieces in the Vatican MS., several which do not occur in it, and collations of variants. Unfortunately only the text has so far appeared, and it seems probable that the grammatical notes and glossary promised on the title, which all students would have welcomed, will now never see the light. A good many of the early poems have found a place in recent anthologies, such as Eugenia Levi's *Lirica Italiana Antica* (Florence, 1905), and Giosuè Carducci's *Antica Lirica Italiana* (Florence, 1907). Quite recently the Philological Society of Rome has, with the aid of Signori Satta,

Egidi, and Festa, produced *verbatim et literatim*, under the title of *Il Libro de Varie Romanze Volgare* (cited in this volume as *V.R. V.*), the text of the Vatican MS. 3793 (Rome, 1902-6: index and preface yet to come). From this it is possible for any one with a slight knowledge of palaeography to suggest emendations (still sorely needed) almost as well as from the original; and I have availed myself of it freely.¹

In a book intended for English readers mention must not be omitted of the one attempt which has hitherto been made to introduce them to this remarkable band of poets. In 1861 Dante Gabriel Rossetti published, under the title of *The Early Italian Poets from Ciullo D'Alcamo to Dante*, a translation into English verse of a number of the best specimens of their work, accompanied by a rendering of Dante's *Vita Nuova*. It was republished, with some rearrangement, in 1874, under the new title of *Dante and his Circle*. In both forms it met with approval, especially in quarters to which Rossetti's influence directly or indirectly penetrated; but it is to be feared that it did little or nothing towards stimulating any desire in this country to make closer acquaintance with the writers whom Rossetti was trying to make known. Perhaps wisely—for his rendering, though it often has much of the feeling of the original, is often little better than a loose paraphrase—he did not print, except for the first lines, the Italian text of the

¹ I have also used the work of D'Ancona and Comparetti, but as my text has always been based, for the poems existing in the Vatican MS., on the Roman edition, I have not thought it necessary to record their presence in the *Antiche Rime*. Similarly I have only referred to Valeriani, Villarosa, Trucchi, &c., for pieces not in that MS., for which their edition had to be used.

poems. He also relies for dates and biographical details somewhat too implicitly on the uncritical statements of Trucchi and his predecessors.

In spite of Rossetti's effort to make these forefathers of Italian poetry known, it is certain that they have received very little recognition in this country. In the days when Englishmen paid some attention to Italian literature, the days of Roscoe, Mathias, and Hallam, the youth of Tennyson and of Gladstone, the days when people

lay and read
The Tuscan poets on the lawn—

the 'stilo rozzo ed in culto' view still held sway. Now that this mood has, as it would seem, passed away for the time, and almost too much interest is professed in the early stages of certain literatures, Italian literature of all periods is curiously neglected. People, it is true, talk a good deal about Dante, and valuable works dealing with his writings appear from time to time in England; but many of these are written from other than the literary points of view, while the average local 'Dante Society' is quite content to study him in translations. Publishers, again, seem to find a market for books dealing with Petrarch, Ariosto, and Tasso, some of them of considerable merit, both for research and for scholarship; but it would be interesting to know how many readers these have sent to the authors themselves. When the great names of the so-called classical age of Italian literature are thus neglected, how can it be expected that much care will be taken of its remote origins, of these singers the greater part of whom are little more than names, sometimes hardly that? Yet it may safely

be said that no one who wishes fully to trace out the course of Italian literature, to understand the significance of the change in it brought about by the genius more especially of Petrarch, or, in other words, the gulf which divides the mediaeval genius from that of the 'Renaissance', can afford to pass them over. They, with Dante, seem to represent for Italy all that it has ever to show of truly *poetical* poetry—the poetry which thrills and not merely delights. We turn away from Petrarch's justly praised description of the dead Laura—' Pallida no, ma più che neve bianca'—or from the finest sonnet of the second part, admiring but unmoved, perhaps with an uneasy consciousness that the poet had one thought for his departed lady and two for the cadence and diction of his line. Who, on the other hand, can read such pieces as the 'Morte, perchè' of Giacomo Pugliese (No. XIV in the present selection) with its passionate reminiscence of 'madonna's' graces and perfections, modulated away to the tender resignation of the closing lines, without a tremor of the voice? When did Petrarch, or any who came after Petrarch, render the forlorn lament of a forsaken damsels with the pathetic truth of Rinaldo of Aquino in 'Giammai non mi conforto' (No. XI)? Even in the point of form, these early experiments in versification are often more interesting than the more polished performances of later days, tied by the rules which the Bembos and Trissinos laid down and Academies enforced for the better furthering of the poetic art. We shall look in vain through all the work of the *Cinquecento* for anything like the lilt, with its suggestion of a jovial swagger, in spite of sighs and sleepless nights, of the

lyric (No. XVIII) in which Jacopo d'Aquino bewails his absence from his lady. Even in Fra Guittone, the overesteemed, as Dante thought, we find a certain stately seriousness, both of thought and movement, which goes far to explain the high estimate of his contemporaries, and makes us wonder somewhat why the great poet, who looked on life from so similar a point of view, and was obviously not unindebted to him, should so often have found it necessary to hold him up as a bad example, if not to scorn.

Of course these men are full of 'common form', of hyperbole, of well-worn 'conceits'. But even these were fresh, so far as their own language went; and it may be questioned whether the childlike disposition to adopt these time-honoured commonplaces, found practically in all early poetry, is not more consistent with the true poetic spirit than the effort, of which we find examples even in Petrarch, and enough and to spare in the Petrarchists of a later date, to say something as it has never been said before.¹

Upon the language of these poems a good deal has been written by Italian scholars. The vocabulary, as

¹ In this connexion a word may be said about the curious piece entitled *Mare Amoro*, given by Monaci in his *Crestomazia*; a blank verse poem of 356 lines consisting of a string of all the quaint similes, allusions to mythology and romance, and other stock ornaments of the older school. It is preserved, and that in a very corrupt state, only in a MS. of the Riccardian Library, and is believed, probably with reason, by Gaspari to belong to the fourteenth century. It is a sort of 'cento' of all the far-fetched similes and conceits dear to the early lyrists, and looks very like a 'skit' on the part of some early 'Humanist' written to hold up to derision the school of poets now superseded. If this view be correct, it is interesting as the earliest specimen of Italian blank verse.

has been said, owes much to Provençal, something also to French; but owing to the fact that these represent practically all, or nearly all, that we possess in the way of specimens of the earliest Italian, it is hard to say how many of these words were already current, and how many consciously imported by them. The dialect has many affinities with that of Sicily and the old Sicilian territories in the Peninsula. Conspicuous instances are the apparent identity of sound between *e* and *i*, *o* and *u*, allowing a licence in rhyme of which even Dante occasionally avails himself. It is, however, impossible to be certain that we have the language in its original form. Scribes would naturally tend to modify orthography in the direction of their native dialect; the more so as many of the poems were obviously written down from memory—in some cases, it would seem, by notaries' clerks and suchlike in their idle moments. The grammar again differs often from that now usual; but the reader who knows his Dante will not find much difficulty in disentangling it. Those who need help cannot find a better guide than the *Altitalienisches Elementarbuch* by Berthold Wiese (Heidelberg, 1904). Unfortunately no English version of this exists, or, in the present condition of Italian study, is likely soon to do so.

In the matter of textual criticism, and annotation generally, the editor has striven always to keep before his eyes the principles so admirably expounded by Johnson in his 'Proposals' and 'Preface' to an edition of Shakespeare. No man ever has improved upon them; no man, so long as textual criticism and explanatory comment are demanded, ever will. 'Conjecture, though it be sometimes unavoidable, I have

not wantonly nor licentiously indulged. It has been my settled principle that the reading of the ancient books is probably true' (this has to be taken with some latitude in the case of MSS.), 'and therefore is not to be disturbed for the sake of elegance, perspicuity, or mere improvement of the sense . . . But it is evident that they' (and still more their later editors) 'have often made strange mistakes by ignorance or negligence, and that therefore something may be properly attempted by criticism, keeping the middle way between presumption and timidity.'

The present selection includes only poems which are known, or may be safely assumed, to have been written before 1300. This of course excludes some of the best by Cino of Pistoia, the only one of the authors, of whom examples are given, who is known to have lived into the next century. Further, only *Canzoni* have been included; and these have been selected for their intrinsic merits either of thought or rhythm, or, in some cases, as affording examples of the special peculiarities of the school. All those cited by Dante in the *V.E.*, so far as they are now extant, have been included. The *Canzone*, as a rule, is capable of finer effects than the sonnet, besides admitting of much greater rhythmical variety. Still, the sonnet, as the undoubted invention of the Italian muse, has great claims on the attention of students of Italian; and if readers of this little selection care for a companion volume of that form of verse the present editor, *si vita suppeditet*, may one day endeavour to supply it.

A. J. BUTLER.

[MAY], 1908.

NOTE

Si vita suppeditet. The answer to these words has been given, and this book lacks the author's finishing touches. The notes were finished on February 14, and he was 'caught by death', to use his own expression, on February 26, 1910. The proofs have had to be corrected by other hands.

EARLY LYRIC POETS OF ITALY

PIERO DELLE VINGNE

I

Amor, da cui move tuttora ed ène
pregio, e larghezza, e tutta benenanza,
viene nell' uom valente ed insengnato,
che nom poria divisare lo bene
che ne nascie ed aviene chi à leanza ;
ond' io ne sono in parte tralasciato,
ma sì dirò come ello m' à locato
ed onorato più ch' altro amadore
per poco di servire ;
ca s' io volglio ver dire
di tale guisa m' ave fatto onore,
ca sè à slocato, e miso m' a 'n suo stato.

Istato sì rico ed alto non fue dato
di si poco servire, al mio parvente ;
ond' io mi tengno bene avventuroso,
e veio ben c' amor m' à più norato
intra gli altri amadori ciertamente,
ond' io m' allegro e vivo più gioioso.
Che m' à donato quella c' à per uso
bellezze ed adornezze e piacimento,
e aunor e conoscienza
in lei senza partenza
fanno sogiorno, ed à le al suo talento ;
senno la guida e fin presgio amoroso.

PIERO DELLE VINGNE

Presgio ed aunor ad essa lei davanza,
 ed è dismisurata di gran guisa
 d' avere tutto bene in provedenza ;
 di lei c' amor m' à miso in sua possanza
 la conoscente senza lunga attesa
 mi meritao della sua benvolglienzo.
 C' assai val melglio poco di ben, senza
 briga di noia e d' affanno acquistato
⟨ca rico⟩ per ragione,
 poiche passa stagione,
 e dell' om rico deve esser laudato ;
 però i' non n' ò fatto penitenza.

Penitenza non agio fatta neiente,
 al mio parvente poco agio servito ;
 ma tuttavia seraggio servitore
 di tutto c' amor m' a fatto gaudente
 dell' avenente, per cui vado ardito ;
 più d'altro amante deo aver fin core.
 E non vorrei essere lo sengnore
 di tutto il mondo, per aver perdita
 di sua benvolglienzo,
 c' agio senza temenza,
 che mi mantene in amorosa vita,
 sì che 'n esta contento lo mio core.

Lo mio core tenesi contento
 del grande abento ove amor m' à miso ;
 mille grazie n' aggia ciascun' ore,
 c' agio tutto ciò che m' è a talento
 dall' amorosa donna al chiaro viso,
 che mi donò conforto con valore.
 E' non si poria pensare per core
 com' à tutte bellezze a compimento ;

dunqu' eo nom - u fallo
 se no 'nde *(più eo)* parlo ;
 che lingua non po aver in parlamento
 di dire più che il cor sia pensatore.

(V.R.V.)

II

Amore, in cui disio ed ò speranza,
 di voi, bella, m' à dato guiderdone,
 guardomi infin che vengna la speranza,
 pur aspettando buon tempo e stagione ;
 com' uom ch' è in mare ed à spene di gire.
 e quando vede il tempo, ed ello spanna,
 e giamai la speranza non lo 'nganna ;
 cos' io faccio, madonna, in voi venire.

Or potess' eo venir a voi, amorosa,
 com lo larone ascoso, e non paresse ;
 bello mi teria in gioia aventurosa
 se l' amor tanto bene mi facesse.
 Si bel parlante, donna, con voi fora,
 e direi como v' amai lungiamente,
 più ca Piramo Tisbia dolzemente,
 ed ameraggio infin ch' io vivo ancora.

Vostro amor è che mi tiene in disiro
 e donami speranza con gran gioia,
 ch' io non curo s' io dolglio od ò martiro
 membrando l' ora ched io vengno a voi ;
 ca s' io troppo dimoro, aulente lena,
 par ch' io pera, e voi mi perderete ;
 adunque, bella, se ben mi volete,
 guardate che non mora in vostra spena.

In vostra spena vivo, donna mia,
 e lo mio core adesso a voi dimando,

PIERO DELLE VINGNE

e l' ora tardi mi pare che sia
 che fino amore a vostro cor mi mando ;
 e guardo tempo che (mi) sia a piaci(mento)
 e spanda le mie vele inver voi, rosa,
 e prendo porto là 've si riposa
 lo mio core al vostro insengnamento.

Mia canzonetta, porta esti compianti
 a quella c' à 'm ballia lo mio core,
 e le mie pene contale davanti,
 e dille com' io moro per su' amore ;
 e mandimi per suo messagio a dire
 com' io comforti l'amor che lei porto,
 e se ver lei i' feci alcuno torto,
 donimi penitenza al suo volire.

(V R.V. Mon. Val. Nan.)

NOTARO GIACOMO

III

Madonna, dir vi voglio
 come l'amor m' à priso,
 inver lo grande orgoglio
 che voi bella mostrate, e non m' aita.
 Oì lasso, lo meu core,
 ch' è in tanta pena miso
 che vede che si more
 per ben amare, teneselo in vita.
 Or dunque morire' eo ?
 no, ma lo core meu
 more spesso e più forte
 che no faria di morte naturale ;

per voi, donna, cui ama
più che se stesso brama,
e voi pur lo sdegnate ;
amor, vostr' amistate vidi male.

Lo meu namoramento
non po parire in detto ;
così com' eo lo sento
core nol penseria nè diria lingua ;
Ciò ch' eo dico è neente,
inver ch' eo son distretto ;
tanto coralemente
foc' aio, che non credo mai si stingua,
anzi se pur alumia ;
perchè non mi consuma ?
la salamandra audivi
che nelo foco vivi, stando sana ;
così fo per long' uso,
vivo in foco amoruso
e non saccio che dica ;
lo meu lavoro spica, e non mi grana

Madonna, se m' avene
ch' eo nom posso invenire
com eo dicesse bene
la propria cosa ch' eo sento d' amore ;
sicom' omo improdito
lo cor mi fa sentire
che giammai non è chito
fintanto che non vene a suo sentore ;
lo non poter mi turba,
com om che pingue e sturba,
e pura li dispiace
lo pingere che face, e se riprende,

che non è per natura
la propia pintura ;
e non è da biasmare
omo che cade in mare, se s' apprende.

Lo vostro amore (che) m' ave
in mare tempestoso
così como la nave,
c' a la fortuna gitta ogni pesanti,
e campane per getto
del loco periglioso,
similemente eo getto
a voi, bella, li miei sospiri e pianti.
E s' eo no gli gittasse,
paria che s' afondasse ;
e bene s' afondàra
lo cor, tanto gravàra il suo disio.
Tanto si frangie a terra
tempesta che s' aterra,
eo così mi frango,
quando sospiro e piango, posar creio.

Assai mi son mostrato
a voi, donna spietata,
com' eo son inamorato ;
ma creio che spiaceria a voi pinto.
Poi c' a me lasso solo
cotal ventura è data,
perchè non me ne lasso ?
non posso ; di tal guisa amor m' a vinto.
A Deo ! c' or avenisse
a lo meo cor c' uscisse
com' è 'ncarnato tutto,
e non dicesse motto a voi sdengnosa.

C' amor a tal l' adusse
 che se vipra ivi fusse
 natura perderia ;
 a tal lo vederia, fora pietosa.

(V.R.V. Giunta. Mon.)

IV

Dolcie coninciamento
 canto per la più fina
 che si' al mio parimento
 d'Agri 'nfin a Messina,
 ciò è la più avenente.

'O stella riluciente
 che levi la maitina,
 quando m' appar davanti
 li suoi dolzi sembianti
 m' inciendon la corina.'

— 'Dolcie meo sir, s' incendi
 or io che degio fare ?
 tu stesso mi riprendi
 se mi vei favellare ;
 ca tu m' ai inamorata,
 al core m' ai lanciata,
 si ca di for non pari ;
 rimembriti a la fiata
 quand' io t' ebbi ábrazata
 a li dolzi basciari.'

Ed io basciando stava
 in gran dilettamento
 con quella che m' amava,
 bionda, viso d' argento.
 Presente mi contava
 e non mi si cielava

tutto suo convenente ;
 e disse : ' i' t' ameragio
 e non ti falleragio
 a tutto 'l mio vivente.

— ' Al mio vivente, amore,
 io non ti falleragio
 per lo lusingatore
 che parla di [tal] fallagio.'
 — ' Ed io sì t' ameragio ;
 per quello ch' è salvagio
 Dio li mandi dolore,
 unqua non venga a magio ;
 tant' è di mal usagio
 che di stat' à gielore.'

(V.R.V. Mon.)

V

Maravigliosamente
 un amor mi distinge,
 e sovenemi ogn' ora ;
 com omo che ten mente
 in altra parte, e pingue
 la simile pintura ;
 così, bella, facc' eo,
 dentro allo core meo
 porto la tua figura.

In cor par ch' eo vi porte,
 pinta como voi sete,
 e non pare di fore.
 O Deo, che mi par forte ;
 chè non so se savete
 com io v' amo a bon core
 ca son sì vergognoso

ch' eo pur vi guardo ascoso,
e non vi mostro amore.

Avendo gran disio
dipinsi una pintura,
bella, a voi simigliante.
E quando voi non vio
guardo in quella figura
e par ch' eo v' aggia avante,
sì com om che si crede
salvarsi per sua fede
ancor non vea inante.

Al cor m' arde una doglia
com om che tene 'l foco
a lo suo seno ascoso,
che quanto più lo 'nvoglia
allora arde più loco,
e non può stare incluso ;
similemente io ardo,
quando passo e non guardo
a voi viso amoroso.

Se siete, quando passo,
inver voi non mi giro,
bella, per isguardare ;
andando ad ogni passo
gittone uno sospiro
che mi facie angosciare.
E certo bene angoscio
c' a pena mi conoscio,
tanto bella mi pare. .

Assai v' aggio laudato,
Madonna, in tutte parti,

di bellezze c' avete.
 Non so se v' è contato
 ch' eo lo faccia per arti,
 che voi ve ne dolete.
 Sacciatelo per singa
 ciò che vi dirò a linga
 quando voi mi vedete.

Canzonetta novella,
 va, e canta nova cosa ;
 levati da maitino
 davanti a la più bella
 fiore d' ogni amorosa,
 bionda più ch' auro fino.
 Lo vostro amor, ch' è caro,
 donatelo al notaro
 ch' è nato da Lentino.

(V.R.V. Mon. Nan.)

VI

. Ben m' è venuta prima al cor doglienza,
 poi benvoglienza, d'orgoglio me rendente
 di voi, madonna, incontro a mia sofrenza ;
 non è valenza far male a sofrente.
 Ma sì è potente vostra signoria
 ch' avendo male, più v' amo ogni dia.
 Però tuttor la troppa sicuranza
 ubria conoscenza ed inoranza.

E dunque, amor, ben fora convenenza
 d' aver temenza, como l' altra gente
 che tornano di lor disconoscenza
 alla credenza di lor benvolente.

Chi è temente fugge villania,
e per coverta tal fa cortesia
che non voria da voi bella sembianza
se dal core non vi venisse amanza.

Ch' io non faccio, donna, contendenza,
ma ubbidenza, ed amo coralmente,
però non dev' io pianger penitenza,
chè nullo senza colpa è penitente ;
naturalmente avvène tuttavia,
ch' omo s' orgoglia a chi lo contraria,
ma vostro orgoglio passa sorchietanza,
che si smisura contro ad umilianza.

E chi per torto batte e fa increscenza
de' ben far penitenza, e poi si pente ;
però mi pasco di bona credenza
c' amor coninza prima a dar tormento ;
dunque saria più gente gioia mia
se per mi' amor l' orgoglio s' umilia,
e la ferezza torna a pietanza ;
ben lo può far amor ch' egli è su' usanza.

Voi so che sete senza percepenza,
como Fiorenza che d' orgoglio sente.
Guardate a Pisa ch' à gran conoscenza
che fugge intenza d' orgogliosa gente.
Già lungamente orgoglio v' à 'n balia ;
Melan a lo carroccio par che sia.
Ma se si tarda l' umile speranza
se soffra sgombra, e vince ogni tardanza.

(V.R.V.)

JACOPO MOSTACCI

VII

Umile core e fino e amoroso,
 già fa lunga stagione c' ò portato
 buonamente a l'amore ;
 di lei avanzare adesso fui pensoso
 oltre podere e infin ch' era affannato,
 nonde sentia dolore.

Pertanto non di lei partia coraggio
 nè mancava lo fino piacimento,
 mentre non vidi in ella folle usaggio
 lo quale avea cangiato lo talento.

Ben m' averia per servidore avuto,
 se non *(si)* fosse di fraude adonata,
 perchè lo gran dolzore
 e la gran gioia ch' è stata, i' la rifiuto ;
 ormai gioia che per lei mi fosse data
 non m' averia savore.

Però ne parto tutta mia speranza
 ch' ella partì del pregio e del valore ;
 che mi fa uopo aver altr' intendanza
 onde acquisti ciò che perdei d' amore.

Però se 'n altra intendo e d' ella parto
 non le sia greve e non le sia oltraggio,
 tant' è di vano affare ;
 ma ben credo saver e valer tanto,
 poi la solglio avanzare, c' a dannaggio
 le saveria contare.

Ma non mi piace adesso quello dire
 ch' eo ne fusse tenuto misdicente ;
 ch' assai val meglio chi si sa partire
 da reo signor e alungiar buonamente.

Om che si parte a lunga, fa savere
di loco ove possa essere affannato,
e tranne suo pensiero ;
ed io ne parto e traggone volere
e dolglio dello tempo trapassato,
che m' è stato falliero.

Ma non dotto, c' a tale signoria
mi son donato ; che buon guiderdone
mi donerà, per ciò che no m' oblia ;
lo ben servente merit' a stagione.

(V.R.V. Mon.)

VIII

Amor ben veio che mi fa tenere
manera e costumanza
d' augello, c' arditanza lascia stare
quando lo verno vede sol venire ;
ben mette 'n ubrianza
la gioiosa baldanza di svernare ;
e par che la stagione non li piaccia,
· che la freddura inghiaccia ;
e poi per primavera
ricovera manera,
e suo cantare innova e sua ragione ;
ed ogni cosa vuole sua stagione.

Amor, lo tempo che non m' era a grato,
mi tolse lo cantare ;
credendo migliorare io mi ritenne.
Or canto, che mi sento migliorare,
ca per bene aspettare
solazzo ed alegrare e gioi' mi venne
per la più dolce donna ed avenente

JACOPO MOSTACCI

che mai amasse amante,
 quella ch' è di beltate
 sovrana e in veritate,
 che ognunque donna passa ed ave vinto,
 e passa perle, smeraldo e giacinto.

Madonna, s' io son dato in voi laudare,
 non vi paia lusinga ;
 c' amor tanto mi stringa ch' io ci falli ;
 ch' io l' aggio udito dire ed acciertare,
 sovrana è vostra inseagna
 e bene siete degna senza falli.
 E consolomi in gran buona ventura
 s' io v' amo a dismisura ;
 e s' io non son sì lico
 ben me ne tengo rico,
 assai più ch' io non so dir in parole ;
 quegli è rico c' ave ciò che vuole.

Donna e l' amore han fatto compagnia,
 e teso un dolce laccio
 per mettere in sollaccio lo mio stato ;
 e voi mi siete gentil, donna mia,
 colonna e forte braccio,
 per cui sicuro giaccio in ogni lato.
 Gioioso e baldo canto d' allegranza,
 c' amor m' è scudo e lanza,
 e spada difendente
 da ogni maledicente,
 e voi mi siete, bella, rocca e muro ;
 mentre vivo per voi starò sicuro.

(V.R.V. Tr. Nan.)

KING JOHN OF BRIENNE

IX

Donna, audite como
 mi tengo vostr' omo
 e non d' altro signore.
 La mia vita fina
 voi l' avete in doctrina
 ed in vostro tenore.
 Oi chiarita spera,
 la vostra dolce ciera
 de l'altr' è genzore.
 Così similemente
 è lo vostro colore.
 Colore non vidi sì gente
 nè 'n tinta nè fiore,
 ancor la fiore sia aulente
 voi avete il dolzore,
 dolze tempo e gaudente
 inver la pascore.
 Ogn' omo c' ama altamente
 si de' aver bon core
 d' essere cortese e valente
 e leal servidore
 inver la sua donna piagente
 chui ama a tutore.

'Tutor de' guardare
 di fare fallanza ;
 chè non è da laudare
 chi non a leanza,
 e ben de' om guardare
 la sua noranza.

KING JOHN OF BRIENNE

Certo be' mi pare
 che si faccia biasmare
 chi si vuol orgogliare
 là 've non ha possanza ;
 e chi bene vuol fare
 sì si de' umiliare
 inver [sua] donna, amare
 e far conoscenza.
 Or vegna a ridare
 chi ci sa andare ;
 e chi a intendanza
 si degia allegrare
 e gran gioia menare
 per fin' amanza.
 Chi no lo sa fare
 si si vada a posare,
 non si faccia biasmare
 di trarresi a danza.

Fino amor m' ha comandato
 ch' io m' allegri tuttavia,
 faccia sì ch' io servo a grato
 a la dolce donna mia,
 quella c' amo più 'n cielato
 che Tristano non facea
 Isotta, com' è contato,
 ancor che le fosse zia ;
 lo re Marco era 'ngannato
 perch' el lui si confidia.
 Ello n' era smisurato
 e Tristan se ne godea
 de lo bel viso rosato
 ch' Isaotta biond' avea ;
 ancor che fosse pecato

altro far non ne potea;
 c' a la nave li fu dato
 onde ciò li dovenia.
 Nullo si faccia mirato
 s' io languisco tuttavia,
 ch' io son più inamorato
 che null' altr' omo che sia.

Per la fior de [le] contrate,
 che tutte [l'] altre passate
 di belleze e [di] bontate
 donzelle, or v' adornate;
 tutte a madonna andate
 e merce[de] le chiamate,
 che di me aggia pietate,
 di que' che la [ri]membranza
 le degiate portare;
 giamai 'n altr' intendanza
 non mi voglio penare,
 se no 'n lei, per amanza,
 che lo meglio mi pare.

Dio mi lasci v[ed]er la dia
 ch' io serva a madonna mia
 a piacimento;
 ch' io servire la voria
 a la fior di cortesia
 e [d'] insegnamento.

Meglio mi tengo per pagato
 di madonna,
 che s' io avessi lo contato
 di Bologna,
 e la Marca e lo ducato
 di Guascogna.

E le donne e le donzelle
rendano le lor castelle
sanza temere ;
tosto tosto vada fore
chi non ama di bon core
a piaciere.

(V.R.V. Tr. Mon.)

RINALDO D'AQUINO

X

Per fino amore vo sì lietamente
ch' io non aggio veduto
omo ch' in gioia mi possa aparigliare ;
e paremi che falla malamente
omo c' ha riceputo
ben da sengnore e poi lo vuol cielare.

Ma eo nol cielaraggio
com' altamente amor m' ha meritato,
che m' ha dato a servire
a la fiore di tutta canoscienza
e di valenza
e di bellezze più che non so dire.

Amor m' ha sormontato
lo core in mante guise, e gran gioia n' aggio.

Aggio gioi' più di nullo certamente,
c' amor m' a sì arriccuto,
da che lei piacio, che la degia amare,
poi che *(ella)* delle donne è la più gente
sì alto dono aggio avuto,
d' altro amador più degio in gioia stare ;
che null' altro coraggio
poria aver gioia ver core inamorato.

Dunqua senza fallire

a la mia gioia null' altra gioia s' intenza ;
 non ho temenza
 c' altro amador potesse unque avenir,
 per suo servire a grato
 de lo suo fino amor, al mio paragio.

Para no averai, sì se' valente ;
 che lo mondo à cresciuto
 lo presgio tuo, sì lo sape avanzare.
 Presgio d' amore non vale neente,
 poi donna ha ritenuto
 a servidore, c' altro de' pigliare ;
 chè l' amoroso usagio
 non vuol che sia per donna meritato
 più d' uno a tiranare,
 ched altrui ingannare è gran fallenza
 in mia parvenza ;
 chi fa del suo servire dipartire
 quelli c' assai è stato,
 senza mal fare, mal fa sengnoragio.

Sengnoria vuol ch' io serva lealmente,
 chè mi sia ben renduto
 buon merito, che non saccio biasmare,
 e Dio mi laudo, che più altamente
 che non aio servuto
 amor m' ha coninzato a meritare.

Se bene che faraggio
 quando sarò d' amor così inalzato,
 però voria compiere
 come de' far chi sì bene inconenza ;
 ma no credenza
 che non venisse mai per mio volere ;
 si [d' amor] <non> son aiutato
 i' ho più d' aquisto che non serviragio.

XI

Giammai non mi conforto
nè mi voglio rallegrare,
le navi son giunte al porto,
e vogliono collare ;
vassene la più gente
in terra d' oltremare,
ed io lassa dolente,
come deg' io fare ?

Vassen¹ in altra contrata,
e nol mi manda a dire ;
ed io rimangno ingannata,
tanti son li sospire,
che mi fanno gran guerra
la notte co la dia ;
(e) nè in cielo nè in terra
non mi par ch' io sia.

Santus, Santus Deo
che 'n la virgen venisti,
tu salva [e guarda] l' amor meo
poi[chè] da me 'l dipartisti.
Oi alta potestate
temuta e dottata,
il dolce mio amore
ti sia racomandata.

La croce salva la gente,
e me face disviare ;
la croce mi fa dolente,
non mi val Dio pregare.
Oi me, croce pellegrina,
perchè m' ai così distrutta ?

¹ qy. Vassi.

Oi me lassa tapina,
ch' i' ardo e 'nciendo tutta.

Lo 'mperador con pace
tufto 'l mondo mantiene,
ed a me guerra face,
[che] m' à tolta la mia spene.
Oi alta potestate,
temuta e *(ri)dottata*,
lo mio dolce amore
vi sia racomandata.

Quando la croce pigliaò,
cierto nol mi pensai —
quel che tanto m' amao
ed io lui tanto amai,
ch' io ne fui battuta
e messa in presgioni,
e in cielata tenuta,
per la vita mia.

Le navi sono alle colle,
in bonora possano andare,
e 'l mio amor con elle,
e la gente che va andare.
Padre criatore,
a santo porto le conduce
che vanno a servidore
de la santa croce.

Però ti prego, Dolcietto,
che sai la pena mia,
che men faci un sonetto
e mandilo in Soria.
Ch' io nom posso abentare
notte nè dia ;

RINALDO D'AQUINO

in terra d' oltremare
istà la vita mia.

(V.R.V. Mon. etc.)

XII

In gioi' mi tengo tutta la mia pena,
e contolami in gran buona ventura;
si com Parisgi quando amava Elena,
così fac' io membrando per ongnura,

non cura lo meo cor s' a pene
membrando [la] gioia che vene,
quando più dole, ed ella [più] è dura.

Null' omo credo c' ami lealmente
che tema pene inver sua donna c' ama,
amante *(egli)* è che ama falsamente
quandunque vede un poco e que' più brama,
e chiama tutta via mercede,
e giammai non si crede
c' amor conosca il male c' altrui inflama.

Però la tegno grande scanoscienza,
chi rimproccia al amore i suoi tormente;
chè non è gioi' che si vien da incredenza
nè per forza di pene c' altrui sente.

Non mente a quelli che son suoi,
anzi li dona gioi'
come fa buon singnore a suo servente.

Dunque, madonna, ben faccio ragione,
s' io vi conto le pene che patia,
ancor ch' i' aggio avuto guiderdone,
della più ricca gioia ch' 'n voi sia.

Voria, bella, a poco a poco
con voi rintrare in giuoco,
com' io son vostro e voi madonna mia.

Or ti rimembri, bella, a quello punto
ched io ti presi ad amare coragio ;
dapoì che gravemente m' aggi punto,
tutta la pena ben mi par ch' i' aggio.

Ben agio amor e vo' servire,
e tragiendo martire
e non cangiar per nulla gioia c' agio.

(V.R.V. Tr.)

XIII

Amorosa donna fina,
stella che levi la dia
sembran le vostre bellezze.

Sovrana fior di Messina,
nom pare che donna sia
vostra para d' adornezze.

Or dunqua non è maraviglia
se fiamma d' amor mi piglia,
guardando lo vostro viso,
che l' amor m' infiamma in foco
sol ch' i' vi riguardo un poco ;
levatemi gioco e riso.

Gioco e riso mi levate
membrando tutta stagione
che d' amor vi fui servente.

Nè della vostr' amistate
non ebbi anche guiderdone
se no un bascio solamente.
E quel bascio m' infiamao
che dal corpo mi levao
lo core e di' ello a voi.

Degiateci provedere,
che vita può l' omo avere
se lo cor non è con lui ?

Lo meo cor non è co meco,
 ched io tutto lo v' ho dato,
 e ne son rimasto in pene ;
 di sospiri mi notrico,
 nembrando da voi son errato
 e nom so perchè m' avene ;
 per li *(ri)*sguardi amorosi
 che savete sono ascosi
 quando mi tenete mente ;
 che li sg*(uard)*i micidiali
 voi facete tanti e tali
 che_aucidete la gente.

Altrui aucidete che meve,
 chè m' avete im foco miso
 che d' ongne parte m' alumia.
 Tutto esto mondo è di neve,
 di tal foco son racceso
 che me ne *(tutto)* consuma,
 e con foco che non pare
 che la neve fa allumare,
 ed inciendo tra lo ghiaccio ;
 quell' è lo foco d' amore,
 c' arde lo fino amadore
 quando ei non ha*(ve)* sollaccio.

Se 'l sollaccio non avesse,
 se non da voi la sembiante
 con parlamento sguardare
 la gran gioi' quando volesse ;
 perchè porto pene tante
 ch' io no le poria contare
 nè di¹ null' omo che sia
 la mia voglia non diria,

¹ qy. ned a.

dovesse morir penando ;
 se non este u montellose,
 ciò è 'l vostro serventese,
 a voi lo dico in cantando.

(V.R.V.)

GIACOMINO PUGLIESE

XIV

Morte, perchè m' ài fatta sì gran guerra
 che m' ài tolta madonna, ond' io mi dolglio ?
 la flor de le bellezze è morta in terra
 perchè lo mondo non amo nè volglio.
 Villana morte, che non ài pietanza,
 disparti amore e tolgli la allegranza
 e dai cordoglio ;
 la mia allegranza ài posta in gran tristanza,
 chè m' ài tolto la gioia e l' allegranza
 c' avere soglio.

Solea aver sollazzo e gioco e riso
 più che null' altro cavalier che sia ;
 or n' è gita madonna im paradiso ;
 portonne la dolce speranza mia,
 lasciommi in pene e con sospiri e panti,
 levommi da lo dolze gioco e canti,
 e compangnia.

Or non la veggio, nè la sto davanti,
 e non mi mostra li dolzi sembianti,
 come solia.

Ov' è madonna e lo suo insegnamento,
 la sua bellezza e la gran canoscienza,
 lo dolze riso e lo bel parlamento,
 gli occhi e la bocca e la bella sembianza ?

Oimè, sia in nulla parte ciò m' è aviso ;
madonna, chi lo tiene, lo tuo viso,
in sua ballia ?

lo vostro insengnamento dond' è miso ?
e lo tuo franco cor chi mi l' à priso,
⟨ma⟩donna mia ?

Oi Deo, perchè m' ài posto in tale stanza ?
ch' io son smarato e non so ove mi sia,
chè m' ài levato la dolze speranza,
partita la più dolze compangnia,
lo adornamento e la sua cortesia.

Madonna, per cui stava tuttavia
in allegranza,
or non la vegio nè notte nè dia,
e non m' abella, sì com far solia,
la sua sembianza.

Se fosse mio 'l reame d' Ungaria,
con Grezia e la Mangna infino in Franza,
lo gran tesoro di Santa Sofia,
non poria ristorar sì gran perdanza
come fu in quella dia che si n' andao
madonna, e d' esta vita trapassao
con gran tristanza ;
sospiri e pene e pianti mi lasciao,
e giammai nulla gioia mi mandao
per confortanza.

Se fosse al mio voler, donna, di voi,
dicesse a Dio sovran che tutto facie
che notte e giorno istessimo ambondoi.
Or sia il voler di Dio, da ch' a lui piace.
Membro e ricordo quand' era con meco
sovente m' appellava dolze amico,
ed or nol facie.

Poi Dio la prese e menolla con seco,
la sua vertute sia, bella, con teco,
e la sua pacie.

(V.R.V. Nan. Mon.)

XV

Ispendiente stella d' albore
e piagiente donna d' amore,
bella, lo core mio c' ài 'n tua ballia
da voi non si diparte in <non>fidanza.
Or ti rimembra, bella, quella dia
che noi fermammo la dolze amanza.

Bella, or ti sia in rimembranza
la dolze dia e l' allegranza,
che in diportanza io stava con voi ;
basciando mi dicei : Anima mia,
lo dolze amore ch' è intra noi dui
non falsasse per cosa che sia.

Lo tuo splendore m' à sì preso,
di gioia d' amore m' à conquiso
sì, che non mi so da voi dipartire,
e non faria, se Dio lo volesse.
Ben mi poria adoblar li martire,
se fallimento 'nver voi faciesse.

Donna valente, la mia vita
per voi, piacente, è ismarrita,
se non la aita fosse e lo conforto,
membrando ch' ei te, bella, a lo mio brazo
<?alor> quando sciendesti a me in diporto
per la finestra de lo palazo.

Alor t' ei, bella, in mia balia,
rosa novella per me tenia ;

di voi presi amorosa vegianza.
 O, in fide, rosa, fosti patuta ;
 se 'n mia balia avesse Spangna e Franza,
 non averei sì rica tenuta.

Ch' io mi partia da voi, intando
 diciavatemi sospirando :
 'Se vai, meo sire, e fai dimoranza,
 ve' ch' io m' arendo e faccio altra vita ;
 giamai non entro in gioco nè in danza,
 ma sto richiusa più che romita.'

Or vi sia a mente, donna mia,
 ch' entrava giente, v' ha 'm balia ;
 di me vi sia, bella, rimembranza.
 Tu sai, amore, le pene ch' io trasse ;
 chi ne diparte mora *(egli)* in tristanza ;
 lo vostro core *(mai)* non falsasse.

Chi ne diparte, fior di rosa,
 non abbia parte im bona cosa ;
 chè Deo fecie l' amore dolcie e fino
 di due amanti che s' amar di core.
 assai *(ver è, sì)* canta Giacomino,
 reo è chi sparte *(? lo fino)* amore.

(V.R.V. Mon.)

XVI

Tuttor la dolze speranza
 di voi, donna, mi conforta,
 membrando la tua semblanza ;
 tant' è la gioia che mi porta,
 che nulla pena mi pare soffrire ;
 e cotanto lo dolzore
 ca lo core

tuttora mi fa sbaldire.
 Non pensai, dolze amore,
 c' a null' ore
 dovessi da me partire.
 Madonna dolcie e piacente,
 la vostra gran canoscienza
 non falli sì grevemente
 c' abassi vostra valenza.
 S' abandonassi ciò che hai conquiso,
 perderia lo grande pregio,
 e 'n dispregio
 vostro *onor* è *tutto* miso.
 Post' ho, donna, *l' mio desio*
 quando vegio
 sì alto amore disceso.
 Oi bella dolzetta mia,
 non far sì gran fallimento,
 di creder a giente ria
 de lor falso parlamento.
 Le lor parole sono viva lanza
 che li cori van pungendo
 e diciendo
 per mala¹ indivinanza.
 Donna, merzè, ch' io 'nciendo
 si veggendo
 dispartire dolze amanza.
 Donna, se me non vuoi 'ntendere
 non mi fare sì gran fallia ;
 lo mio cor mi degie rendere,
 ch' è distretto in vostra ballia ;
 chè grande perdanza di me saria,
 perdere lo cor e voi
 ambedui.

¹ *qy.* malvagia.

Bella, per voi non si sia,
lo dolcie amore che fui
fra noi dui
nom falli, *(ma)*donna mia.

Donna, se 'nver me falsassi
bello sacco¹ tanto fino
che vostro amor s' inabassi,
di voi diria Giacomino
che vostra usanza sia spessamente
che t' infinga d' amar, poi
pare a noi
trezeria *(esser)* parvente.
Donna, merzè, ciò non fare;
in fallare
non agie core nè mente.

(V.R.V.)

COMPAGNETTO DA PRATO

XVII

' Per lo marito c' ò rio
l' amor m' è 'ntrato 'n coraggio;
sollazo e gram bene agg' io
per lo mal che con lui aggio.
Chè per lo suo lacierare —
tal pensero, O! no l' avea —
che sono preso d' amare,
fino amante aggio in balia
che mi fa 'n gran gioia stare.

Gieloso, batuta m' ài,
piacieta di darmi doglia;
ma quanto più mal mi fai
tanto più 'l mi metti in voglia.

¹ *gy.* ben lo saccio.

Di tal uom m' acasgionasti
 c' amanza non avea 'ntra noi ;
 ma da che mi ricordasti
 l'amor mi prese di lui.
 Lo tuo danagio pensasti.

Mio amor mi mette a rasgione,
 [e] dicie, s' io l' amo a cor fino,
 però che m' abe a casgione
 ch' era nel male dimino ?
 Per ira del mal marito
 m' avesti e non per amore ;
 ma da che m' ài, si m' è gito
 lo tuo dolzor dentro al core ;
 mio male in gioia m' è ridito.

Drudo mio, a te mi richiamo
 d' una vecchia c' ò a vicina ;
 ch' ella, s' è accorta ch' io t' amo,
 del suo mal dir non rifina.
 Con [molto] adiroso talento
 m' ave di te gastigata,
 mettemi a maggior tormento
 che quel cui son maritata,
 non mi lascia aver abento.'

'Madonna, per lo tuo onore,
 a nulla vecchia non credere ;
 ch' elle in guerra ànno l' amore,
 perc' altri loro non credere.
 Le vecchie son mala gente,
 non ti lascia dismagare ;
 che 'l nostro amor fino e gente
 per lor nom possa falzare ;
 Mettale Dio im foco arzente.'

La bella dicie : ‘ Pardeo,
 giurolti per mia leanza,
 che non è cosa perch’ eo
 lasciasie la tu’ amistanza.
 Ma perch’ io mi ti lamento
 d’ una mia desaventura,
 non aver tu pensamento
 che d’ altr’ amor agie cura,
 se non far tuo piacemento.’

(V.R.V. Mon.)

JACOPO D'AQUINO

XVIII

Al cor m’ è nato e prende uno disio
 d’ una che m’ à sì lungiamente priso
 e sì mi stringe forte, che non crio
 che d’ altro amor mi piaccia gioia nè riso.

Vaio nè griso,
 nè nulla gioia che sia,
 io non voria ;
 nè singnoria,
 ma tuttavia
 vedere lo bel viso.

Così m’ afina amore, che m’ à tolto
 core e disio e tutta la mia mente ;
 e d’ altra donna amar non sono accorto
 che tanto sia amorosa nè piacente.

Non m’ è neente
 sed io son d’ altra amato
 o disiato,
 bello provato,
 mentr’ io son stato
 lontan della più giente.

Ancor ch' io sia lontano in altra parte
 lavunqu' io vada il suo amor mi mantiene,
 e giamai dal mio core non si parte,
 nè altra donna amar non mi sovene.

Perciò m' avene,
 ca s' io songno la veio,
 dormo e donneio,
 vegliar mi crio,
 ma non disio
 d' aver null' altro bene.

Membrandomi la sua ciera piacente
 veder la creo tutta per sembiante,
 com omo c' à lo specchiar tene mente ;
 così mi pare ch' io l' agia davanti.

Poi sono tanti
 li sospiri, membrando,
 pure aspettando
 e disiando
 di veder quando
 io l' agia davanti.

(V.R.V. Tr.)

TOMASO DI SASSO DI MESSINA

XIX

D' amoroso paeso
 sospiri [e dolzi pianti] m' à mandato
 amor, che m' à donato [ad una] donna amare.

[Gia]mai senza sospirare
 amore me non lascia solo un' ora.
 Deo, che folle natura ! ella m' à preso
 ch' io non saccio altro fare,
 se non pensare, e quanto più mi sforzo

allora meno posso avere abento ;
 e uscito m' è di mente
 già lungiamente ogni altro pensamento,
 e si veglio o dormento sento amore.

Amore sento tanto,
 donna, c' altro nom faccia,
 son divenuto paccio troppo amando ;
 moro considerando
 che sia amore che tanto m' allaccia.
 Non trovo chi lo saccia, ond' io mi schianto,
 ch' è vicino di morte,
 crudele sorte, mal che non à nomo ;
 che mai non lo pote omo ben guarire¹ ;
 dunque pur voria dire
 come sentire amor mi fa tormento ;
 forse per mio lamento lo mi lascia.

Amor mi facie [umile ed] umano,
 crucioso e sollazante,
 e per mia volglia amante amor negando ;
 e medica piagando²
 amore, che nel mare tempestoso
 navica vigoroso, e ne lo chiano
 teme la tempestate.

Folli, sacciate finchè l' amadore
 disia, vive 'n dolore³, e poi che tene
 credendosi aver bene,
 dàgli amor pene sperando aver gioia,
 la gielosia e la noia che l' asale.

Amor mi fa fellone,
 sfacciato e vergognoso ;
 quanto più son dolgioso alegro paro
 e nom posso esser varo.

¹ guer . . . , V.R.V. ² pieg . . . , V.R.V. ³ qy. dolzore.

Da poi che cristallo avene la neve
 squalgliare mai non deve, per rasgione;
 così eo, che no rifino,
 son poco mino divenuto, amore.
 Agua per gran dimoro torna sale;
 cotal dolglia mortale,
 gravoso male, da meve stesso è nato,
 che non agio nul lato che non ami.

Poi ch' io sì lungiamente
 agio amato, giamai no rifiuai,
 tardi mi risvelgliai a disamare;
 chè non si può astutare
 così sanza fatica uno gran foco,
 ma si consuma 'l foco per neiente.
 Dunqua como faraggio?

Bene ameraggio, ma [bene] saver voria
 che fera singnoria mi face amare,
 chè gran follia mi pare
 omo inorare a sì folle singnore,
 c' a lo suo servidore non si mostra.

(V.R.V. Nan.)

GIUDICE GUIDO DE LE COLONNE DI MESSINA

XX

Amor, che lungiamente m' ài menato
 a freno stretto sanza riposanza,
 alarga le tue redine in pietanza,
 chè soperchianza m' à vinto e stancato;
 c' ò più durato ch' io non ò possanza
 per voi, madonna, a cui porto leanza,

più che non fa assassino a suo cuitato,
che si lascia morir per sua credanza.
Ben este affanno diletoso amare,
e dolce pena ben si può chiamare ;
ma voi, madonna, della mia travaglia,
così mi squaglia, prenda voi mercede,
chè ben' è dolce il mal, se non m' ancide.

Oi dolce ciera con sguardo soave,
più bella d' altra che sia in vostra terra,
traete lo mio core ormai di guerra,
che per voi erra e gran travaglia n' ave ;
che sì gran trave poco ferro serra,
e poca pioggia grande vento atterra.
Però, madonna, non v' incresca o grave
s' amor vi sforza, c' ogni cosa inferra,
che certo non gli è troppo disonore
quand' omo è vinto d' uno suo migliore,
e tanto più d' amor che vince tutto.
Perciò non dotto c' amor non vi smova ;
saggio guerrero vince guerra e prova.

Non dico c' a la vostra gran bellezza
orgoglio non convenga e steavi bene ;
c' a bella donna orgoglio ben convene,
che si mantiene in presgio ed in grandezza ;
troppa alterezza è quella che sconvene,
di grande orgoglio mai ben non avvène.
Dunque, madonna, la vostra durezza
convertasi in pietanza e si raffrene ;
non si distenda tanto che mi pera.
Lo sol sta alto e face la lumera
più viva, quanto in alto ha a passare ;
vostro orgogliare dunque e vostra altezza
facciami pro e tornimi in dolcezza.

I' allumo dentro e forz' è far sembianza
di non mostrar ciò che lo mio cor sente ;
oi, quanto è dura pena al cor dolente
istar taciente e non far dimostranza !
chè la pesanza a la cera consente,
e fanno vista di lor portamenti.
Così son volontieri in accordanza
gli occhi co lo core insemmbramente.
Forza di senno è quella che soverchia
ardir di core e asconde ed incovrchia ;
ben è gran senno, chi lo pote fare,
saper celare, ed essersi sengnore
de lo suo core, quand' este in errore.

Amor fa disviare li più saggi,
e chi più ama meno à in sè misura ;
più folle è quello che più s'innamora.
Amor non cura di far suoi dannaggi,
chè li coraggi mette in tal calura
ch' uom non può raffredare per fredura ;
gli occhi al core sono gli messaggi
del suo cominciamento per natura.
Dunque, madonna, gli occhi e lo mio core
avete in vostra man dentro e di fore ;
c' amor mi smena e il vivere combatte
com vento batte nave e smena in onda ;
voi siete il mio pennel che non afonda.

XXI

Ancor che l' aigua per lo foco lasse
la sua grande freddura,
non cangerea natura
s' alcun vasello in mezzo non vi stasse ;
anzi averrea senza lunga dimora

che lo foco astutasse
 o che l' aigua seccasse,
 ma per lo mezzo l' uno e l' altro dura.
 Così, gentil creatura,
 in me ha mostrato amore
 l' ardente suo valore,
 che senza amore era aigua fredda e ghiaccia ;
 ma el m' à sì allumato
 di foco che m' abraccia,
 ch' eo fora consumato
 se voi, donna sovrana,
 non foste voi mezana
 infra l' amore e meve,
 che fa lo foco nascere di neve.

Imagine di neve si può dire
 om che non à sentore
 d' amoroso calore ;
 ancor sia vivo non si sa sbaldire.
 Amor è uno spirito d' ardore
 che non si può vedere,
 ma sol per li sospire
 si fa sentire in quel ch' è amadore.
 Così, donna d' aunore,
 lo mio gran sospirare
 vi poria certa fare
 dell' amorosa fiamma ond' eo son involto ;
 e non so come eo duro,
 sì m' ave preso e tolto ;
 e parmi esser sicuro
 che molti altri amanti
 per amor tutti quanti ..
 sono perduti e morti ;
 e non amar quant' eo nè sì forte.

Eo v' amo tanto, che mille fiate
 lo giorno mi s' aranca
 lo spirito che manca,
 pensando, donna, la vostra beltate ;
 e lo disio ch' eo ho lo cor m' abranca,
 crescemi volontate,
 metteni 'n tempestate,
 de lo grande pensier che mai non stanca.
 O colorita e bianca
 e gioia de lo mio bene,
 speranza mi mantene,
 e s' eo lenguisco, non posso morire ;
 chè mentre viva sete
 eo non poria fallire,
 anco che fame e sete
 lo meu corpo tormenti ;
 ma sol ch' io tegna a mente
 vostra gaia persona,
 oblio la morte, tal forza mi dona.

Eo non credo che sia quel ch' avia
 lo spirito che porto,
 ched eo fora già morto,
 tant' ò passato male tuttavia.

Lo spirito ch' i' agio, ond' eo mi sporto,
 credo la vostra sia,
 che nel mio petto stia,
 e abiti meco in gran gioi' e diporto.
 Or mi son bene accorto,
 quando da voi mi venni,
 che quando 'n mente tenni
 vostro amoroso viso netto e chiaro,
 li vostri occhi piagenti
 allora m' addobraro,

che 'n mi tennero mente,
 e diedermi nascoso
 uno spirto amoroso
 c' assai mi fa più amare
 che non amo null' altra, ciò mi pare.
 La calamita, contano i saccenti,
 che trare non poria
 ferro per maestria,
 se non che l' aire in mezzo lel consenti ;
 ancor che calamita petra sia,
 l' altre petre neenti
 non son così potenti
 a traier, perchè non n' àrno balia.
 Così, madonna mia,
 l' amor s' è apperceputo
 che non m' avria potuto
 traer a sè, se non fusse per voi.
 E sì son donne assai,
 ma non ulla per cui
 eo mi movesse mai,
 se non per voi, piacente,
 in cui è fermamente
 la forza e la virtute ;
 adonqua prego l' amor che m' aiuti.

(Mon. Nan.)

XXII

Poi non mi val mercè nè ben servire
 inver madonna, in cui tengno speranza,
 ed amo lealmente,
 non so che cosa mi poria valere ;
 se di me non le prende pietanza,
 ben morrò certamente.
 Per neente mi cangio 'l suo talento,

ond' ò tormento e vivo in gran dottanza,
e son di molte pene sofferente.

Poi sofferente sono al suo piacere,
di bon cor l' amo e di pura leanza,
e servo umilemente ;
perchè meglio m' è per ella male avere
che per un' altra bene con baldanza,
tanto [le] son ubidente.
Ardente son di far suo piacimento,
nè mai n' ò abento d' aver sua membranza
in quella in cui disio spessamente.

Ispessamente disio e son al perire,
membrando che m' à messo in ubrianza
l' amorosa piacente.

Sanza misfatto nom dovea punire,
nè far partenza della nostra amanza,
per tanto è canosciente.

Temente son, non ho confortamento,
poi valimento nom dà, ma pesanza,
e fallami di tutto suo convento.

Convento ben mi fece di valere,
e donommi una gioia per rimembranza,
ch' i' stesse allegramente ;
or la m' à tolta per troppo savere,
dice ch' in altra parte ò mia 'ntendanza.

Io so veracemente
non sente lo mio core fallimento,
non ò talento di far misleanza
inver di voi per altra al mio vivente.

Vivente donna non creo che partire
potesse lo mio cor di sua possanza,
non fosse sì avenente,

perch' io lasciar volesse d' ubidire
 quella che presgio e belleze inavanza ;
 fa mi stare sovente
 la mente d' amoroso pensamento.
 Non agio abento, tanto 'l cor mi lanza
 co li riguardi degli occhi ridente.

(V.R.V. Nan.)

XXIII

Gioiosamente canto,
 e vivo in allegranza,
 ca per la vostra amanza,
 madonna, gran gioia sento ;
 s' eo travagliai cotanto
 or' agio riposanza,
 ben agia disianza,
 che vene a compimento ;
 ca tutto mal talento torna in gioi'
 quandunque la speranza vien dipoi,
 ond' io m' allegro di grande ardimento ;
 un giorno viene che val più di cento.

Ben passa rosa e fiore
 la vostra fresca cera
 luciente più che spera,
 e la bocca aulitosa
 più rende aulente aulore
 che non fa una fera
 c' a nome la pantera,
 che 'n India nasce ed usa.
 Sovra ogn' altr' amorusa mi parete
 fontana, che m' à tolta ognunque sete,
 perch' io son vostro più leale e fino
 che non è al suo signore l' assassino.

Come fontana piena,
 che spande tutta quanta,
 così lo mio cor canta
 sì fortemente e abonda
 de la gran gioia che mena,
 per voi, madonna, tanta
 ch' è ciertamente tanta ;
 non è dove s' asconde,
 e più c' augello in fronda son gioioso,
 e ben posso cantar più amoroso
 che non canta giamai null' altro amante,
 uso di bene amare ò trapassante.

Ben mi degio allegrare
 d' amor che 'mprimamente
 ristrinse la mia mente
 d' amar voi, donna fina ;
 ma più degio laudare
 voi, donna canosciente,
 donde lo mio cor sente
 la gioia ch' in voi non fina.

Ca se tutta Messina fosse mia,
 senza voi, donna, nente mi faria ;
 quando con voi a sol mi sto, avenente,
 ogn' altra gioia mi par che sia neiente.

La vostra gran beltate
 m' à fatto, donna, amare,
 e lo vostro ben fare
 m' à fatto cantadore ;
 ca s' eo canto la state
 quando la fiore appare,
 nom poria ubriare
 cantar a la fredore.

Così mi tene amore lo cor gaudente,
che voi sete la mia donna valente ;
sollazzo e gioco mai non vene mino,
così v' adoro come servo inchino.

(V.R.V. Nan.)

MAZZEO DI RICO DI MESSINA

XXIV

Lo gran valor e lo pregiò amoroso
ch' è in voi, donna valente,
tuttor m' alumia d' amoroso foco
che mi dispera e fami pauroso,
com' om che da neiente
volesse pervenire in alto loco.

Ma s' egli è destinato
moltiplicar lo folle pensamento,
e la ventura gli dà piacimento
dello gran bene c' à desiderato.

Così pensando a la vostra beltate
amor mi fa paura,
tanto siete alta e gaia ed avenente,
e tanto più che voi mi disdegname.

Ma questo m' asicura,
che dentro l' aqua nasce foco arzente,
e par contra natura.

Così poria la vostra disdegnanza
tornar in amorosa pietanza,
se 'l volesse la mia bona ventura.

Madonna, se del vostro amor son priso
non vi paia fereze
nè riprendete gli occhi inamorati.
Guardate lo vostro amoroso viso,
le angeliche belleze,

e l' adorneze e la vostra beltate ;
 e sarete sicura
 che le vostre belleze mi convita
 per forza, come fa la calamita
 quando l' aguglia tira per natura.

Certo ben fece amore dispietanza,
 che di voi, donna altera,
 m' inamorai, poi non v' è in piacimento.
 Or come troveraggio in voi pietanza ?

che non vegio manera
 com' io vi posso dire ciò ch' io sento.

Però, donna avenente,
 per Dio vi priego, quando mi vedete
 guardatemi, così conoscerete
 per la mia ciera ciò che mio cor sente.

Sì namoratamente m' à infiammato
 la vostra diletanza,
 ch' io non mi credo giamai snamorare ;
 che lo cristallo poich' è ben gielato
 non può aver speranza
 ch' ello potesse neve ritornare.

E poich' amor m' à dato
 ⟨interamente⟩ in vostra potestate,
 ⟨donna,⟩ agiatene alcuna pietate,
 accioch' agiate in voi tutto valore.

(V.R.V. Mon. Val.)

XXV

Sei anni ò travagliato
 in voi, madonna, amare,
 e fede v' ò portato
 più assai che divisare

nè dire vi poria.
 Ben ò caro acatato
 lo vostro inamorare,
 che m' à così inganato
 con suo dolce parlare
 che già nol mi credia.
 Ben mi menò follia
 di fantin veramente,
 che crede fermamente
 pigliar lo sol nell' agua splendiente,
 e stringere si crede lo splendore
 della candela ardente ;
 ond' ello immantenente
 si parté e piange, sentendo l' ardore.

S' eo tardi mi son adato
 de lo meo follegiare,
 tengnomene beato,
 poi ch' io sono a lasciare
 lo mal che mi stringia ;
 chè l' omo ch' è malato,
 poichè torna in sanare,
 lo male c' à passato
 e lo gran travagliare
 tutto mette in obria.
 Oi lasso, ch' io credia,
 donna, perfettamente
 che vostri assetamenti
 passassero giacinti straluenti ;
 or veggio bene che 'l vostro colore
 di vetro è fermamente,
 che fanno saggiamente
 li mastri contrafare allo labore.

Isperanza m' à 'nganato,
 e fatto tanto errare,
 com' omo c' à giucato
 e crede guadagnare
 e perde ciò c' avia.
 Or veggio ch' è provato
 ciò c' audo contare,
 c' assai à guadagnato
 chi si fa scompagnare
 da mala compagnia.
 A meve adivenia
 como avene sovente,
 chi impronta buonamente
 lo suo a mal debitor e scanoscente ;
 imperciò ch' è malvagio pagatore
 vaci omo spessamente
 e nom può aver neiente,
 ond' a la fine ne fa richiamore.

(V.R.V. Val.)

PREZIVALLE DORIA (?)

XXVI

Come lo giorno, quando è dal maitino,
 chiaro e sereno e bello è da vedere,
 perchè gli ausgielli fanno lor latino
 cantare fino, e par dolze a udire ;
 e poi ver mezzo il giorno cangia e muta,
 e torna in pioggia la dolze veduta
 che si mostrava,
 lo pellegrino, che sicuro andava
 per l' allegreza dello giorno bello,
 diventa fello, pieno di pesanza ;
 così m' à fatto amor con sua possanza.

Così m' à fatto amor certanamente,
 ca 'imprimamente d' amor mi mostrava
 sollazzo e tutto ben de la più giente,
 poi per neiente lo cor mi cangiava ;
 ch' io mi credea laudar tutta mia vita,
 avere grande ben di sua partita,
 e stare baldo ;
 quella che avanza giacinto e smeraldo,
 ed ave le belleze ond' io disvio ;
 or sento e veio che gran follia lo tira,
 chi lauda il giorno avanti che sia sera.

Per voi, madonna, con tante belleze
 senza fereze lo mio cor sotrasse,
 e sì m' à preso e tene l' adorneze,
 vostre belleze, che 'l mio core atrasse.
 Perch' mi siete fatta sì orgogliosa,
 oi, gientil donna bene aventurosa,
 se *{ben}* pensate
 come s' avene a donna in veritate,
 mostrare amore, e mettere in errore
 lo suo servente e sì fedele amante ?
 Tu doni e tolli come fa lo fante.

(V.R.V. Nan.)

FOLCALCHIERI DI SIENA

XXVII

Tutto lo mondo vive senza guerra,
 ed io nom pace aver posso neiente.

O Deo, como faraggio ?
 O Deo, como sostenemi la terra ?
 E' par ch' io viva in noia de la gente ;
 ogn' omo m' è salvagio.

Nom paiono li fiori
per me, com già soleano,
e gli auscielli per amore
dolzi versi faceano agli albori.

E quand' eo vegio gli altri cavalieri
arme portare, e d' amore parlando,
ed io tutto mi dolglio ;
sollazzo m' è fallito ne' pensieri ;
la gente mi riguardano parlando
s' io son quel ch' esser solglic.
Nom so ciò ch' io mi sia,
nè so perchè m' avene ;
mort' è la vita mia,
tornato m' è lo bene *(nel)* dolori.

Ben credo ch' eo fenisco e non conenza
e lo meo male nom poria contare
nè le pene ch' io sento.

Li drappi d' investire non m' agenza
nè bono non mi sa lo manicare,
così vivo in tormento.
Non mi so onde fugire,
nè a cui m' acomandare ;
convenemi sofire,
tutte le pene amare ò in dolzori.

Io credo bene che l' amore sia ;
altro deo non m' à già a giudicare
così crudelemente
chè l' amor è di tale sengnoria
che le due parti a se vole tirare,
e 'l terzo è de la gente.
Ed io per ben servire,
s' io ragione trovasse,
non doveria fallire

FOLCALCHIERI DI SIENA

a lui, così chiamasse per lo cori :
 Dolce madonna, poi ch' io mi moragio
 niun troverai sì bene ti servire,
 tutt' a tua volontate ;
 ch' unque non volli nè voglio nè voraggio,
 se non di tutto [a] far a <far> piaciere
 a la vostra amistate.
 Merzè di me vi prenda,
 che non mi sfidi amando ;
 vostra grazia discenda,
 però ch' eo ardo e inciendo, <non> da fori.

(V.R.V. Nan. Mon.)

TIBERTO GALLIZIANI DI PISA

XXVIII

Biasmomi dell' amore
 che mi dona ardimento
 d' amar sì fina amanza ;
 di dire ò tal timore
 che sol di pensamento
 mi trovo in disvianza ;
 ma s' eo faccio acordanza
 di dire, e poi mi scordo,
 tanto infra me mi stordo
 per la gran dubitanza ;
 però faccio sembianza
 al core che sia sordo
 che mi dice, e m' accordo
 che dimandi pietanza.

Ma tutto ciò mi mente,
 che 'ntenda in tal parlare,
 che l' altro cor m' intenza,
 e dice : Oi me dolente !

nom puoi tanto durare
 che vinche per sofrenza.
 Se fai di me partenza
 da lo suo bel piaciere,
 già mai non poria avere
 gioia, ma pur doglienza ;
 chè tanto à di valenza,
 ca melglio m' è sofrire
 le pene e li martiri
 che 'nver lei far fallenza.

Così amor m' à miso
 in due contenzione ;
 ciascuna m' è guerera ;
 nell' una m' adiviso
 di dire mia ragione,
 e l' altra mi par fera.
 Ma s' i' faccio preghera,
 di lei merzè pensando —
 ca eo no le dimando,
 perch' ell' è tanto altera.
 Però in tale manera
 d' amor mi vo blasmando,
 ca sì mi stringe amando,
 dottando ch' io nom pera.

Ben v' amo follemente
 s' io pero per dottanza
 di dir lo meo penare ;
 e moro certamente
 s' io faccio più tardanza
 tante pene a portare.
 C' amor nom vol mostrare
 le pene ch' io tant' agio

a ella per cui moragio
 tuttor per lei amare ;
 ond' eo mi volglio provare
 di dirle l' amor ch' agio
 a lo suo sengnoragio,
 e nol vo più cielare.

Però mi torno a vui,
 piacente creatura,
 ch' io sia per voi intiso ;
 chè già nom posso plui
 sofrir la pena dura
 d' amor, che m' à conquiso
 S' eo però son mispreso,
 l' amore d' el biasmate,
 e le vostre bieltate
 che m' à d' amor sì priso.
 Merciè, piacente viso,
 prenda a voi pietate
 di meve, e non mostrate
 ch' io sia da voi diviso.

Cierto, madonna mia,
 ben seria convenenza
 c' amore voi stringnesse,
 che tanto par che sia
 in voi plena plasenza
 ch' ella renda manchesse.
 Però se voi tenesse
 amor distrettamente
 ben so che doblamente
 varrian vostre bellesse ;
 ed anco a vostre altesse
 blasmo saria parvente,

poi siete si piagiente,
s' amor in voi fallisse.

(V.R.V. Mon.)

XXIX

Già lungiamente, amore,
son stato in mia balia,
e non curava d' altro sengnoragio ;
or sono in tal tenore
che già mai nom poria
partir, sì m' a distretto il mio coragio,
e lo suo bel visagio,
ch' è d' ongni bieltà sagio, m' infiamao,
e tutti gli altri pensier mi levao.

Le sue bellezze tante
che porta in viso, e mante,
tuttor s' adoblan, tant' àn di plagienza,
mi fan più *(fino)* amante,
che gioia paion le pene,
e più d' amar mi cresce benvolenza,
di qu*(ella)* c' ò temenza
di dir la mia volgienza, e voria dire,
perchè giamai non ei tanto d' ardire.

Deo ! c' or avess' io tanto
d' ardire, ch' io contasse
le mie pene a la mia donna valente.
Forse averebbe alquanto
mercè, ancor non m' amasse,
chè per sembianti poria star gaudente ;
e nolle steria giente,
poi ch' è di me temente, s' io morisse ;
perch' io voria ch' ella mio mal savesse.

Oimè, che dich' io folle?
 or già m' acolglie e inora,
 ancor nol faccia d' amorosa intesa ;
 per tanto non mi stolle
 lo sguardar ch' assicura,
 e la speranza già non m' è difesa
 di quella bene apresa ;
 chè d' amar è sì accesa la mia mente,
 ch' io nolle poria dir, nè star taciente.

E se lo taccio, pero,
 e se dico, ò dottanza,
 non saccio s' a lei piacie o sia spiaciere ;
 ond' io merzè le chero
 che nol torni a pesanza,
 perch' io voglio di morte guarentire ;
 chè più per suo servire
 che già d' altro volere n' ò talento ;
 però s' io moro, ell' à lo perdimento.

(V.R.V.)

GALLETTO DI PISA

XXX

Credea essere, lasso !
 come quel che si parte
 di ciò che più gli è danno ;
 or son condotto, lasso,
 poco non ebbi parte.
 Trapassat' è più d' anno
 come stei ad esser servo
 di voi, donna, a cui servo

di bon cor, ciò m' è aviso.
Sì siete adorna e giente,
fate stordir la giente
quando voi mira viso.

Ed eo ponendo mente
la vostra bella ciera,
ch' è bianca più che riso,
feristemi alla mente,
ond' ardo più che ciera ;
levastemi lo riso.

Le man vostre e la gola
cogli occhi mi dan gola ;
tanto a veder s' io miro,
mostran che l' altre membra
vaglian più, ciò mi membra
pur di tanto mi miro.

Volea veder, non pare
nessuna donna romà
quanto voi bella sia ;
non trovai vostra pare,
ciercato infino a Roma ;
grazia e merzè vi sia.

Le vostre bieltà sole
che lucon più che sole
m' ànno d' amore punto,
ch' io n' era sordo e muto ;
or me ne vesto e muto
e cantone ogni punto.

Lo meu cor non fa fallo,
se da mè si diparte
e salesi in voi al pè ;
ma mio conforto fallò,

non è 'n loco nè in parte
c come arcione in alpe
m' à più legato e serra;
e poi mi talgia e serra,
e non vol ch' io sormonte.
Lo vostro amor che colpa
a meve senza colpa
fa m' esser pian di monte.

Lo vostro amor mi cura,
di vano amor m' à mondo,
e son più fermo e saggio,
poi che misi in voi cura,
sovrana d' esto mondo
che d' amor siete saggio.
S' al vostro amor m' arresto,
assai più sottil resto.
Si lega savio e matto:
di bella donna gallo,
como perdice gallo,
c' a ciascun ne do matto.

(V.R.V. Mon.)

LEONARDO DEL GUALLACO DI PISA

XXXI

Si come il pescio a nasso
ch' è preso a falsa parte
son quei c' amar s' adanno;
peggior gittan che lasso.
Salamon che seppe arte
disse lo mal che danno;
al suo senno m' asservo,
con amor non conservo,

che fe parlar d' aviso
 lo profeta piagiente,
 forse che 'nd' è piangiente
 fora di paraviso.

Se lo scritto non mente,
 da femina treciera
 si fu Merlin diriso,
 e Sanson malamente
 tradilo una leciera ;
 Troia strusse Pariso
 per Alena pargola,
 sì che mai non a gola,
 sì la strusse l' amiro.
 Quando d' Eva mi membra
 null' altr' al cor mi membra,
 sì la rompe mio smiro.

Chi vuol da lor campare,
 tagli la lor paroma
 ch' è piena di falsia,
 che 'nfin che può atrapare
 allor può dir c' a Roma
 credi vogar 'n Asia.
 Ed il perciò lassole,
 ciascun' è tal qual sole ;
 esto senno no spunto
 e non me ne rimuto
 nè 'n versi nè rimuto :
 sempre più ci è propunto.

Chi s' inamora in fallo,
 udit' ò in sagia parte,
 mant' à di male palpe ;
 chi buon senn' a rio fallo

e com ben si comparte,
 vive come 'n mar salpe.
 Foll' è che quivi serra,
 che s' egli è 'n alta serra
 uop' è c' a basso smonte.
 Cui amor fer mal colpa,
 tanto val c' a me scolpa
 amore ; guai chi amonte.

La chiara aira fue scura
 a giglio fiore ed asmondo,
 lo lor detto falso agio,
 e chi vi s' asicura
 guardino a quei, c' al mondo
 vedran d' amor lo saggio.
 Serventes, a dir esto,
 va, che per servo i' resto,
 più puro c' auro matto,
 a quei c' a nom di Gallo ;
 se Dio di mal tragallo,
 non creda a vista matto.

Qual uomo è d' amor preso
 arrivat' è a mal porto,
 allor non è 'n sua baglia.
 Dal terzoletto ò apreso,
 a sua guisa mi porto,
 s' alcuna mi s' inbaglia.
 Prendo del suo mestieri
 quello che m' è mestieri,
 e per altro non l' amo ;
 per vista che mi faccia,
 nè per bieltà di faccia,
 più non abocco l' amo.

(V.R.V. Mon.)

BETTO METTIFUCCO DI PISA

XXXII

Amore, perchè m' ài
 distretto a tal misura,
 ch' io nom posso contare
 ben le mie pene a cui mi fora in grado?
 Ardir nom posso mai
 di dir, tant' ò paura,
 così mi fa dottare
 di perder quell' ond' io allegro vado.
 Molt' ò grande alegrezza
 della dolze contezza
 c' agio co l' avenente,
 che par le sia piacente mia contanza;
 però ne dotto forte,
 che paura ò di morte
 che no la dispiacesse
 s' io più su le dicesse c' agio usanza.

Non veggio se non vengno
 lo splendiente viso,
 che sguarda con pietanza
 e parla dolcemente con piaciere;
 tuttor con voi mi tengno
 e non ne son diviso,
 servendo in isperanza
 son gaio e fresco e rafino in servire.
 Ne lo meo pensamento
 posso uscir di tormento
 pensando a farvi onore,
 donna di gran valore, e pienamente;

chè per lo vostro bene
 mi pare uscir di pene,
 così forte mi piacie —
 più che lo meo non facie, fermamente.

Dunqua como faragio ?
 poi la mia malatia
 non l' auso adimostrare
 a chi mi può guerire e far gioioso.

Ben credo, ne moragio
 di corto qualche dia,
 e non credo campare,
 se non m' aiuto, lo viso lazioso
 per cui piango e sospiro
 tuttor quando la smiro ;
 e dico inver di mei :

Lasso, perchè colei amai io tanto ?
 e poi riprendo il dire
 c' ò fatto, e dico : Oi Sire
 Deo, cotal finita
 faciesse la mia vita, e fora santo !

Madonna, penso forte
 de la mia natura,
 che passa l' asesino
 del velglio de la montagna disperato,
 che per mettersi a morte
 passa(sse) in aventura ;
 è gli così latino,
 non gli è gravoso ch' egli è ingannato ;
 che 'l velglio a lo 'mprimero
 lo tene in bel verdero,
 [e] falli parer che sia
 quel che fa notte e dia di bon core ;

ma io ched ò veduto
 lo mondo, e conosciuto,
 agio ferma credenza
 che la vostra potenza sia maggiore.

S' eo sono inamorato
 così in dismisuranza,
 credo farò aquisto
 due cose ond' io fallo e sono sagio ;
 sagio son, che fermato
 son senza dubitanza
 là ove compose Cristo
 belleze tante c' altrui fanno oltragio ;
 chè son sì splendiente
 ch' io nom posso neiente
 contarle bene e dire,
 che fa tutto avenir a chi la guarda ;
 fallo, c' amo l' altezza
 somma di gentilezza,
 al mio parer che sia,
 in cui tutto m' avia arimembrando.

(V.R.V. Nan.)

ODO DELLE COLONNE DI MESSINA

XXXIII

Oi lassa namorata !
 contar volglion la mia vita,
 e dir ongne fiata
 come l' amor m' invita ;
 ch' io son sanza pecata
 d' assai pene guernita

per uno c' amo e volgio
 e no l' agio in mia balglia
 sì com' avere solglio ;
 però pato travaglia
 ed or mi mena orgoglio,
 lo cor mi fende e talglia.

Oi lassa tapinella !
 come l' amor m' à prisa,
 che lo suo amor m' apella
 quello che m' à conquisa.

La sua persona bella
 tolto m' à gioco e risa,
 ed àmi messa in pene
 ed in tormenti forte.

Mai non credo aver bene
 se non m' acorre morte ;
 aspettola che vene,
 tragami d' esta sorte.

Lassa, che mi dicea,
 quando m' avea in cielato :
 ' Di te, o vita mea,
 mi tengno più pagato
 ca s' i' avess' im ballia
 lo mondo a sengnorato.'
 Ed or m' à a disdengnanza,
 e fa mi scanoscienza ;
 par c' agia ei d' altra amanza ;
 o Dio, chi lo m' intenza,
 mora di mala lanza,
 e sanza penitenza.

O ria ventura e fera !
 tra mi d' esto penare ;

fa tosto ch' io nom pera,
 se non mi dengna amare
 lo meo sire, che m' era
 dolze lo suo parlare,
 ed àmi namorata
 di sè oltre misura.

Or à lo cor cangiata,
 saciate se m' è dura ;
 sì come disperata
 mi metto a là ventura.

Va, canzonetta fina,
 al buono aventuroso,
 ferilo a la corina
 se 'l truovi disdegnoso ;
 nol ferir di rapina,
 che sia troppo gravoso ;
 ma ferila chi 'l tene,
 ancidela sen fallo ;
 poi saccio c' a me vene
 lo viso del cristallo
 e sarò fuor di pene,
 avrò alegreza e gallo.

(V.R.V. Nan.)

RUGGIERONE DI PALERMO

XXXIV

Oi lasso ! nom pensai
 sì forte mi parisse
 lo dipartire di madonna mia ;
 da poi che m' alontai
 ben paria ch' io morisse,
 membrando di sua dolze compangnia ;

e già mai tanta pena non durai
 se non quando a la nave adimorai,
 ed or mi credo morir ciertamente
 se da lei no ritorno prestamente.

Tutto quanto eo vio
 sì forte mi dispiacie
 che non mi lascia in posa in nessun loco ;
 sì mi stringe [e] desio
 che nom posso aver pacie,
 e fa mi reo parere riso e gioco ;
 membrandomi suo dolze sengnamente
 tutt' i diporti m' escono di mente,
 e non mi vanto ch' io disdotto sia,
 se non là ov' è la dolze donna mia.

O Deo, como fui matto,
 quando mi dipartive
 là ov' era stato in tanta dengnitate ;
 e s' io caro l' acatto,
 e sciolglio come neve,
 pensando c' altri l' aia im potestate,
 e di me pare mille anni la dia
 ched io ritorni a voi, madonna mia,
 lo reo pensiero sì forte m' atassa
 che rider nè giucare non mi lassa.

Canzonetta gioiosa,
 va là, fuor di Soria,
 a quella c' à lo meo cor in presgione ;
 di' a la più amorosa
 ca per sua cortesia
 rimembri de lo suo servidore,

quelli che per suo amore va penando -
mentre non faccio tutto 'l suo comando ;
e priegalami per la sua bontate
ch' ella mi degia tenere lealtate.

(V.R.V. Nan.)

XXXV

Ben mi degio alegrare,
e far versi d' amore,
ca cui son servidore
m' à molto grandemente meritato ;
non si poria contare
lo gram bene e l' aunore ;
ben agia lo martore
ch' io per lei lungamente agio durato.
Però consiglio questo a chi è amadori,
non disperi, ma sia buon sofridori,
e lor no 'ncresca la gran dimoranza ;
chi vole compiere su' atendanza
viva a speranza,
che non mi par che sia di valimento,
da ch' omo vene tosto a compimento.

Ben ò veduto manti
a chi par forte amare,
e non vole penare,
e fa come lo nibbio ciertamente ;
ch' egli è bello e possanti
e non vole pigliare,
per non troppo affanare,
se non cosa quale sia parisciente ;
così fa quelli c' à povero core,
di soferire pene per amore ;
e già sa egli ca null' altr' amistanza

non guadangna omo mai per vilitanza.

Sia rimembranza,
chi vole amor di donna viva a spene,
e contesi in gran gioia tutte le pene.

Così dovemo fare
come il buon marinaro,
che corre tempo amaro
e per affanno già non s'abbandona ;
pria s' adastia al ben fare
ancor che li sia caro,
mentrunque a buon dinaro
non si ricrede della sua persona ;

vede la morte ed a sempre speranza,
e sta in tormento e dassi buon conforto ,
finchè campa il rio tempo e giunge a porto ;
ed in diporto
nolli rimembra poi di quelle pene.
Dolcie è lo male ond' om aspetta bene.

(V.R.V. Mon.)

ANONYMOUS

XXXVI

Dispietata morte e fera,
cierto *⟨se’⟩* da biasmaré,
che non ti vale preghera
nè merzè chiamare.
Con ti facca si¹ se’ dura,
che d’ auzider non ài cura
quale t’ è in talento,
e per sollazi rancura
dai e pene e tormento.

¹ *gy.* Con te fa, ca sì.

Di te mi blasmo c' ài tolto
 il gioco e l' alegreza ;
 morte dura, mio diporto
 messo ài in gran tristeza,
 sì che giamai non credia,
 lassa, veder quella dia
 di tanto ismarimento
 c' a sì dolcie compangnia
 faciesse partimento.

Dipartit' ài, micidera,
 lo più verace amore,
 che tra me e 'l più fino era,
 Baldo di valore,
 in cui era valimento,
 cortesia ed ardimento ;
 fatt' ài grande fallenza,
 c' a null' om rincrescimento
 faciea, anzi piagienza.

A ciascun a piamento
 servia e co leanza,
 e a nullo ofendimento
 fe, nè soperchianza ;
 era uomo giovane e piano
 a li boni ad ongne mano,
 e tuttor serventese,
 lo gientil Baldo, sovrano
 di terra Scarlinese.

Maladetta sia ad ongnore
 colonna maremmana,
 là onde vene quel dolore
 che [gia]mai no risana

c' auzise la persona umana
 ch' era in veritate
 di tutte bontà fontana
 e d' ongne [gientile] umilitate.

(V.R.V. Mon.)

XXXVII

La mia vita è sì forte e dura e fera
 ch' io nom posso nè viver nè morire,
 anzi distrugo come foco ciera,
 e sto com om che non si può sentire,
 e uscito son del senno là ov' era,
 e cominciato sono ad imfollire.

[Ma] ben mi poria campare
 quella per cui m' avene
 tutto questo penare ;
 per bene amare lo mio cor si ritene.

Merzè saria sed ella m' aiutasse,
 da ch' io per lei son così giudicato,
 e qualche bon conforto mi donasse,
 che non fosse così alapidato ;
 pecato saria s' ella mi lasasse
 esser sì fortemente condannato ;

c' a Deo non trovo aiuto
 nè chi mi dar conforto,
 ond' io sono <accad>uto.
 e venuto ne sono a malo porto.

Se madonna sapesse lo martore
 e li tormenti là ove son tirato,
 ben credo mi daria lo suo amore,
 ch' io l' ò sì fortemente goleato,
 più di null' altra cosa mi sta in core,
 sì ch' io non ò riposo in nessun lato.

Tanto mi tien distretto
 ch' io non ò ballia ;
 isto com' om scomfitto,
 sanza <ri>dutto sono in mala via.

Or com faragio, lasso, adolorato ?
 che Dio non trovo chi mi consigliare,
 di quanto mondo quant' agio cercato ?
 nullo consiglio nom posso trovare,
 a tutti [li] miei amici sono andato,
 dicon che non mi posson aiutare ;
 se non quella c' à valore
 di darmi morte e vita ;
 senza nullo tenore
 lo suo amore m' è manna saporita.

Va, canzonetta mia fresca e novella,
 a quella che di tutt' è la corona ;
 va, e saluta quella alta donzella,
 di ch' io son servo della sua persona ;
 di, che per suo onor questo faccia 'ella,
 tragami delle pene che mi dona ;
 seria gran conoscenza
 da che m' à così preso,
 non mi lasci in perdenza,
 ch' io non ò scienza, in tal dolglia m' à miso.

(V.R.V. Val. as by G. delle C.)

XXXVIII

Donna, lo fino amore
 m' à tutto sì compreso
 che tutto son donato a voi amare ;
 nom pò pensar lo core
 altro c' amore acceso,
 e come melgio vi si possa dare

E cierto lo gioioso cominzare
 isforza l' amorosa mia natura,
 ond' io mi credo assai magnificato,
 e fra gli amanti in gran gioia coronato.

Eo porto alta corona,
 poi ch' eo vi son servente
 a cui mi sembra alto regnar servire ;
 sì alta gioia mi dona
 a voi star ubidente,
 pregone voi che 'l degnate gradire.
 E vero ciertamente credo dire
 che 'nfra le donne voi siete sovrana,
 d' ogni grazia e di vertù compiuta,
 per cui morir d' amor mi saria vita.

Se lingua ciascun membro
 del corpo sì faciesse,
 vostre belleze nom poria cantare ;
 ad ogni gioia v' assembro
 che dicier si potesse,
 ciò avete bel che si può divisare.
 Molte ci a belle donne e d' alto affare ;
 voi soprastate come 'l ciel la terra ;
 che melglio vale aver di voi speranza,
 che d' altre donne aver ferma ciertanza.

Ancor che sia gravezza
 lo tormento d' amore,
 maggio ca bon d' amor m' asembla bene ;
 e nulla crudeleza
 potè pensar lo core
 che 'n voi aveste donna, e nom s' avene.
 Gioco e sollazzo me sostene in pene,
 sperando c' avenir può la gran gioia ;

melglio mi sa per voi mal sostenere,
che compimento d' altra gioia avere.

Madonna, il mio penare
per fino amor gradisco,
pensando ch' è in voi gran conoscenza ;
troppo non de' durare
l' affanno che sofrisco,
che bon sengnor non dà torta sentenza.
Compiutamente è 'n voi tutta valenza
e merito, voi siete e morte e vita ;
più vertudiosa siete in meritare
ch' io nom posso in voi servendo amare.

(V.R.V.)

XXXIX

Quando la primavera
apar l' aulente fiore,
guardo inver la rivera
la matina agli albore ;
audio gli rausingnuoli
dentro dagli albuscielli,
e fan versi novelli
dentro dagli lor cagiouoli,
perchè d' amore spera.

Spera⟨nza⟩ che m' à[i] preso
di servir l' avenente,
quella col chiaro viso,
alta stella luciente ;
fior sovr' ogni sovrana,
conta e gaia ed adorna,
in cui l' amor sogiorna,
tu c' avanzi Morgana,
merzè, che m' ài conquiso.

Lo suo dolze sembiante
 e l' amorosa ciera
 tuttor mi stà davante
 la matina e la sera ;
 e la notte dormendo
 istò con madonna mia,
 perch' eo dormir vorria ;
 melglio m' è dormir gaudendo
 c' aver pensier veghiante.

S' io dormo, in mia parvenza
 tuttor l' agio im ballia,
 e lo giorno m' intenza
 di lei, sembianti invia.

Mostramisi guerrera,
 ma non è per sua volglia,
 al core n' ò gran dolglia ;
 per una laida ciera
 perdo sua benvolglienza.

Ancor tengno speranza
 nel vostro franco core,
 che li sia rimembranza
 de lo suo fino amore.

Ragion' è ch' io ne canto,
 ancor mi faccia orgolglio ;
 tuttor son quel ch' io solgio,
 leale e fino amante
 senza falsa sembianza.

Lo tempo e la stasgione
 mi conforta di dire
 novi canti d' amore¹
 per madonna servire ;
 se madonna discrede

¹ qy. darò ne.

le lingue mal parlanti,
eo le farò sembianti,
com' amo a dritta fede
e senza fallisgione.

Dio sconfonda in terra
le lingue mal parlanti,
ch' entra noi miser guerra
ch' eramo leali amanti.
Chi disparte sollazzo,
gioco ed ispellamento,
Dio lo metta in tormento,
che sia preso a reo lazo
e giuggiato di serra.

(V.R.V. Mon.)

'CIULLO D'ALCAMO'

XL

Rosa fresca aulentissima c' apari inver la state,
le donne ti disiano pulcelle maritate ;
tragemi d' este focora se t' este a bolontate ;

Per te non aio abento notte e dia
pensando pur di voi, madonna mia.

— Se di meve trabalgliti, follia lo ti fa fare ;
lo mar potresti arompere avanti a semenare,
l' abere d' esto secolo tutto quanto asembrare,
averemi nom potria esto monno ;
avanti gli cavelli m' aritonno.

— Se li cavelli artonniti avanti foss' io morto,
ca in essi mi perdera lo solazzo e 'l diporto ;
quando ci passo e veioti, rosa fresca del orto,
bono conforto donimi tuttore,
poniamo che s' aggiunga il nostro amore.

— Che 'l nostro amore aggiungasi nom boglio m' atalenti ;
 se ci ti trova paremo cogl' altri miei parenti,
 guarda non t' arigolgano questi forti corenti ;
 como ti seppe bona la venuta,
 consilgio che ti guardi alla partuta.

— Se i tuoi parenti trovanmi, e che mi posson fare ?
 una difensa mettoci di due milia agostari ;
 non mi tocarà padreto per quanto averea 'm Bari.

Viva lo 'mperadore, grazia a Deo —
 intendi, bella, quel che ti dico eo.

— Tu me non lasci vivere nè sera nè maitino ;
 donna mi son di perperi, d' auro massa amotino ;
 se tanto aver donassemi quant' a lo Saladino,
 e per aiunta quant' a lo Soldano,
 tocaremee non poteria la mano.

— Molte sono le femine c' ànno dura la testa,
 e l' omo con parbole le adimina e amonesta ;
 tanto intorno procacciala finch' è ella 'n sua podesta ;
 femina d' omo non si può tenere,
 guardati, bella, pur di ripentere.

— Ch' eo me ne pentesse ! davanti foss' io aucisa ;
 c' a nulla bona femina per me fosse ripresa.
 Er sera ci passasti *(tu)* corenno a la distesa,
 a questi ti riposa, canzoneri,
 le tue paraole a me non piaccion gueri.

— Donne quante son le schiantora che m' ài mise a lo core,
 e solo pur pensannome la dia quanno vò fore ;
 femina d' esto secolo tanto non amai ancore
 quant' amo teve, rosa invidiata ;
 ben credo che mi fosti distinata.

— Se distinata fosseti, caderia dell’ alteze,
che male messe forano in teve mie belleze ;
se tuto adivenissemi, tagliarami le treze,
e consore m’ arendo a una magione,
avanti che m’ artochin le persone.

— Se tu consore arenneti, donna col viso cleri,
a lo mostero venoci e rennomi comfleri ;
per tanta prova vincerti faràlo volontieri,
con teco stao la sera e lo maitino,
besongn’ è ch’ io ti tenga al meu dimino.

— Boimè, tapina, misera ! com’ ào reo distinato ;
Giesù Cristo l’ altissimo, del tutto m’ è airato ;
conciepisti m’ adabattare in omo blestiemato.

Cierca la terra ch’ este grane assai,
chiù bella donna di me troverai.

— Ciercat’ aio Calabria, Toscana e Lombardia,
Puglia, Constantinopi, Gienova, Pisa e Soria,
La Mangna e Babilonia, tutta Barberia,
donna no vi trovai tanto cortese,
perchè sovrana di meve ti prese.

— Poi tanto trabagliastiti facioti meu pregheri
che tu vadi adomanimi a mia mare e a mon peri ;
se daremiti dengnano menamina lo mosteri,
e sposami davanti da la iente,
e poi farò lo tuo comannamente.

— Di ciò che dici, vitama, neiente non ti bale,
ca delle tue parabole fatto n’ ò ponti e scale ;
penne pensasti mettere, sonti cadute l’ ale ;
e dato t’ aio la bolta sotana,
dunque, se pòi, teniti villana.

— En paura non mettermi di nullo manganiello ;
istomi n' esta groria d' esto forte castello ;
prezo le tue parabole men che d' uno zitello.

Se tu no levi e vatine di quaci,
se tu ci fosse morto ben mi chiaci.

— Dunque voresti, vitama, che per te fosse strutto,
se morto essere deboci od intagliato tutto ;
di quaci non mi mosera se non ai' delo frutto
lo quale stae ne lo tuo jardino ;
disiolo la sera e lo matino.

— Di quel frutto non abero conti nè cabalieri,
molto lo disiano marchesi e justizieri ;
avere nonde pottero, gironde molti feri.

Intendi bene ciò che vo' *(ti)* dire —
men este di mill' onze lo tuo abere.

— Molti son li garofani, ma non che salma 'nd' ài ;
bella, non dispregiaremi se avanti non m' assai ;
se vento è in proda, e girasi, e giungieti a le prai,
a rimembrare t' ài este parole,
ca d'esta *(mia)* animella assai mi dole.

— Macara se dolesseti, che cadesse angosciato ;
le gienti ci coresoro da traverso e da lato ;
tutte meve diciessono : Acori esto malnato ;
non ti dengnara porgere la mano,
per quanto aver à 'l Papa e lo Soldano.

— Deo lo volesse, vitama, te fosse morto in casa ;
l' arma n' anderia consola ca notte e di pantasa ;
la jente ti chiamarano : oi pergiura malvasa,
c' ài morto l'omo in casata, traita,
sanz' ogni colpo levimi la vita.

— Se tu no levi e vatine co la maladizione,
li frati miei ti trovano dentro chissa magione ;
ben lo mi so, feroci son, perdici la persone,
c' a meve se' venuto a sormonare ;
parente, amico, non t' ave aiutare.

— A meve non aitano àmici nè parenti,
istrani mi son, carama, enfra esta bona jente ;
or fa un' anno, vitama, ch' entrata mi sei 'n mente,
di canno ti vististi lo 'ntaiuto,
bella, di quello jorno son feruto.

— Ai, tanto namorastiti, Juda lo traito,
como se fosse porpore, iscarlato o sciamito.
Se le Vangiele jurimi che mi sia a marito,
avere me non potera <'n> esto monno ;
avanti in mare jitomi al profonno.

— Se tu nel mare gititi, donna cortese e fina,
dereto mi ti misera per tutta la marina,
e posto chanegaseti, trobaret' a la rina,
solo per questa cosa ad impretare,
conteco m' aio a giungere a pecare.

— Sengnomi in Patre e 'n Filio ed in Santo Mateo ;
so ca tu non sei retico, figlio di Giudeo,
e cotale parbole non udi dire anch' eo ;
mortasi la femina a lo 'ntutto,
perdeci lo saboro e lo disdutto.

— Ben lo sacc' io, carama ; altro nom posso fare
se quiso non accomplimi, lassone lo cantare ;
fallo, mia donna, plazati, che bene lo puoi fare
ancora tu no m' ami, molto t' amo,
sì m' ài preso come lo pescie a l' amo.

— Sazo che m' ami, i' amoti di core paladino¹ ;
levati suso e vatene, tornaci a lo matino ;
se ciò che dico faciami di bon cor t' amo e fino ;

quisso t' imprometto sanza falglia,
te' la mia fede, che m' ài in tua balglia.

— Per ciò che dici, carama, neiente non mi movo ;
inanti prenni e scannami — tolli esto cortello novo —
'sto fatto fare potesi inanti scalfi un uovo ;
accompli mio talento, amica bella,
chè l' arma co lo core mi s' infella.

— Ben sazo l' arma doleti com' omo c' ave arsura,
esto fatto nom potersi per null' altra misura ;
se non a le Vangiele, che mo ti dico, jura
averemi non puoi in tua podesta ;
inanti prenni e tagliami la testa.

— L' Evangiele, carama, ch' io le porto in seno,
a lo mostero presile — non c' era lo patrino —
sov' esto libro juroti mai non ti vengno meno.
Accompli mio talento in caritate,
chè l' arma mene sta in sutilitate.

— Meo sire, poi jurastimi eo tutta quanta incienno ;
sono a la tua presenza, da voi non mi difenno ;
s' eo minespresso aioti, merzè, a voi m' arenno ;
a lo letto ne gimo a la bon' ora,
chè chissa cosa n' è data in ventura.

MESSER OSMANO

XLI

Una fermana iscoppai da Cascioli,
cita cita sen gla in grand' aina,
eccoci ne portava impingnoli,
saimati di buona saima ;

¹ *gy.* di core, paladino.

dissi, ‘a te darò rossi trecciol,
e operata cinta sciamitina,
se co meco ti dài ne la caba,
se mi viva mai, e boni scarponi.’
— ‘So c’ ài e mal fai, che cantaba
la fantilla di Cencio Guidoni.

C’ ad onto meo me l’ ai comannato,
ca là i’ ne le vada a le rote ;
in quan’ son co lo vitto parato
a li scotitoi, ch’ enno men zote,
con un truffo di vino mischiato,
e non mi scordai per le gote,
e scatoni per ben minestrare
la farrata del bono farrone ;
leva te su, non m’ avicinare,
ou tu semplo milenso mamone.’

Ed io tutto mi fui spaventato,
per timiccio che non a Satanai,
quan la fermana tansin costat’ ò,
e quella mi died’ e diss’, ‘Ai,
o tu tristo dolgluto crepato,
per lo volto di Dio mal lo fai ;
chè di me nom puoi aver una cica
sé non pur mi prendi a nosciella ;
esci indi e non gir per la spica !
si, ti veio arlucar la masciella.’

— ‘Fermana, se mi t’ aconsenchi,
daròti panari di persici,
e moricie per far bianchi denchi,
tutti atortti, se quisso non dici ;
se mi lasci passare al oclenchi,
giungerotti colori in tralici.

— ‘E io più non ti faccio rubesto,
 poi cotanto m’ ai sucotata ;
 vienci ancoi ne sia pirino resto,
 e d’ occhiate nom fia stimulata.’

A alaborito ne gio alaterato
 chera alvato senza sollena,
 lo battisaco trovai bel lavato
 e da capo mi pose la sciena
 e tuto quanto miffui comsolato,
 ca sopra mi gito buona leina,
 e con essa miffui apatovito
 e unqua me novi altrei,
 ‘mai fa(re) com omo iscionito,
 be mi pare che tu mastro <s>ei.

(V.R V)

FRA GUITTONE D'AREZZO

XLII

Tutto il dolor che mai portai fu gioia,
 e la gioia neiente appo ’l dolore
 del mio cor lasso, a cui la morte scorga,
 c’ altro non vegio ormai sia validore ;
 chè ’mprima del piacer poco può noia,
 ma poi forte può troppo, ond’ à tristore ;
 maggio convien che povertà si purga
 a lo ritornador c’ al entradore.

Adunque eo, lasso, in povertà tornato
 del più ricco acquistato
 che mai facesse alcun del meo paraggio,
 soferà Dio pur ch’ i’ viva ad oltraggio
 di tutta gente e del mio forsenato ?
 non cierto già se non vuol mio danaggio.

Ai lasso ! co mal vidi amaro amore,
la sovranatural vostra bellezza,
e l' onorato piacentier piacere,
e tutto ben ch' è 'n voi, somma e grandezza,
e vidi peggio il dibonaire corde
c' umiliò la vostra altera altezza
a far noi due d' un core e d' un volere,
perch' io, com' omo mai, portai richezza ;
c' a lo riccor d' amor null' altro è pare,
 nè reina può fare
riccore como n' è, quant' omo *(è)* basso ;
nè lo vostr' aparer in amor passo.
Dunque chi 'l mio dolor può pareiare ?
che qual più perde acquista ver me lasso.

Ai ! com pot' om che non di vita à fiore
durar contra di mal tutt' altro¹ grato ?
sì com' eo, lasso, ostal d' ogni tormento,
che se nel più forte om fosse amassato
sì forte e sì coralmente dolzore
come dolore in me, già trapassato
fora di vita contro ogni argomento,
como, lasso, viv' eo di vita fore.
Ai ! morte, villania fai e peccato,
 che sì m' ài disdengnato,
perchè vedi morire opo mi fora,
e perch' eo più sovente e forte mora ;
ma mal tuo grato i' pur moro isforzato
de le mie man, se melgio non posso ancora.

Male ò più c' altro, e men, lasso, ò conforto,
chè s' io perdesse onor tutto ed avere
e tutti amici e delle membra parte,
sì mi conforterei per vita avere ;

qy. oltre.

ma qui nom posso, poi ch' è di me torto
e ritornato in voi forzo e savere,
che non fue amore meo già d' altra parte ;
dunque com' ò di confortar podere ?
E poi saver non m' aita, e dolore

mi pur stringe lo core ;
pur conven ch' io m' atteggi, e sì facio eo,
però om mi mostra a dito e del mal meo
si gabba, ed io pur vivo a disonore,
credo, al mal grado del mondo e di Deo.

Ai ! bella gioia, noia e dolor meo,
che punto fortunat, lasso, fu quello
di vostro dipartir, crudel mia morte ;
che dobro mal tornò tutto meo bello,
sì del meo mal mi duol ; ma più, pardéo,
è me lo vostro amor crudele e fello,
ca s' eo tormento d' una parte forte,
e voi dell' altra più stringe il chiavello
come la più distretta e inamorata
che mai fosse aprovata ;
chè ben fa forzo dimission d' avere
talor basso omo in donna alta capare,
ma ciò non v' agradio già nè agrada,
dunque d' amor coral fue ben volere.

Amor, merzè, per Dio vi confortate,
nè da me non guardate,
che picciol' è per mia morte dannaggio ;
ma per lo vostro amor senza paraggio,
e forse anco però mi ritornate,
se mai tornar degio, n' alegreraggio.

Amor, amor, più che veleno amaro,
non già ben vede chiaro

chi si mette in poder tuo volontero ;
 chè il primo e 'l mezzo n' è gravoso e fero,
 e la fine di ben tutto contraro,
 o' prende laude e biasmo ogni mistero.

(V.R.V.)

XLIII

Tuttor s' eo veglio o dormo
 di lei pensar non campo,
 c' amor in cor m' attacca ;
 e quel voler ad or m' ò
 ch' è di zappar in campo
 o di credere a tacca ;
 e bon sapemi, como
 eo n' aquistasse, c' ò mo ;
 ma che diritto n' ò ?
 perch' eo non dico no
 di lei servir maidi,
 dica chi vuol, mal dì.

Ben ò diritto, so, ma
 se 'n amar lei m' aduco
 del cor tutto e dell' alma,
 perch' è di valor soma,
 e che piaciere duco
 da tor amor dell' alma
 che più m' ama che sè —
 ciò dia saver, che se
 trova suo pregio manco
 più è onta, non manco,
 che se ben m' ama ; al dobbio
 meglio è cierto che 'l dobbio.

Om che pregio ama, e pò
 più che leggere in scola,
 amar valeli prò ;
 chè più legiero è Pò
 a passar senza scola,
 che 'l mondo ad omo prò
 senza amore ched a
 cori e bisogni dà
 spronar, valore, e forzo ;
 perchè alcuno omo for zò
 che briga o travaglio agia,
 se vale, non varagia.

Amor già per la gioia
 che ne vengna non laudo
 quanto per lo travaglio ;
 ca per aver la gioia,
 c' a lei sia par, non l' audo ;
 quanto per lei travaglio
 s' eo la tenesse ad agio,
 ben se n' andrea mio agio,
 poi tutte gioie l' om à
 non varannolo, ma
 terral grand' astio e vile ;
 perchè tal gioia m' al yil' è.

Poso e travaglio mesto,
 dato e tolto a buòn modo,
 e piacier sempre a me ;
 e di ciascuno mesto
 sì bonamente m' odo
 gran pagamento m' è.
 E' val, mi sembra, melglio
 quanto riso vermelglio

sperar d' aver amica ;
 che poi n' à, non à mica
 ver chi sperava averne,
 e di gran state a vern' è.

Scuro saccio che par lo
 mio detto, ma che parlo
 a chi lo sente ed amé;
 chè lo 'ngengno mio dà me
 che mi pur provi in onne
 manera, e talento ò nne.

Movi, canzone, adessa
 e va in Arezzo ad essa
 da cui io tengno ed ò
 se 'n alcun ben mi do ;
 e dì, che presto so' mo
 di ritornare s' omo.

(V.R.V.)

XLIV

Amor tanto altamente
 lo mio intendimento
 have miso, che nente
 agio ardimento di contare e dire
 come di lei m' à preso ;
 ma vista tal presento
 ch' e' lei a cierto miso
 come in suo sengnoragio a meo disire.
 A che di ciò m' invegio,
 cierto cielar nol degio,
 non che cielar lo bene
 che del sengnore vene, fosse fallire.

Falla chi più piacente
 nol fa che 'l ver consente ;
 meglio a lo male dia
 lo ben donare ubria, poi val servire.

Eo, che servir talent' o,
 la detta via tengno ;
 al male ubria consento
 e 'l ben che mente in viso ognor mi sia
 e d' opera laudata,
 di ciò mentir son dengno,
 e sì che sia accettata
 a chi di tale donna è 'n sengnoria,
 se serve for fallenza
 che non agia temenza
 perchè tant' alta sia,
 chè già di gientilia non vene orgoglio,
 ma ciò ch' è non fallire
 li può gioia sentire,
 ed omo, chente sia,
 ⟨che svia per⟩ sengnoria laudar non volglio.

Tant' alto sengnoragio
 ò disiato avere ;
 mi credo aver, nè ad agio
 parrà al mondo secondo a sua valenza ;
 e ciò considerando
 quanto è dolze piaciere
 su me distese amando
 vicino fui che morì di temenza.
 Ma avaccio mi riprese
 uno pensier cortese,
 com sempre gentileza
 face 'n lo cor alteza e pietanza ;

allor temer dimisi,
fedelità promisi ;
com' ell' ave coraggio
le feci prender sagio per semblanza

Poi ch' approvo lo saggio
con fina canoscienza
ch' era di fino omaggio,
mi fu suo sengnoraggio concieduto ;
nel suo chiarito viso
e amorosa piagienza
fumi lo cor remiso,
c' altra guisa non fora mai partuto.
Quando di ciò m' accorsi
tal gioia in cor mi porsi
che mi facie affollire
e veggio pur grazire me 'n sua piagienza,
adunque non damagio
mi fa lo temor c' agio,
ma degiol bene amare,
chè sturbato m' à fare ver lei fallenza.

Fallenza è lo dimando
far lei senza ragione
ch' eo vegio che si stando
m' à sovrameritato il meo servire ;
però tacier m' asservo,
però che guiderdone
non de' chieder buon servo,
bisongna non che 'l cheri il suo servire.
Se vo atendendo lasso,
poi m' avenisse, lasso,
che mi trovasse in fallo,
sicome Prezevallo, non cherere.

Vorei a presente morto ;
 mo non tal pensier porto,
 ma sì mala 'ncrescienza,
 che sola canoscienza a la im podere.

Va, canzone, a lei ch' ene
 donna e signor di mene,
 di' che di nulla cosa
 ch' a lei non sia gioiosa eo non son vago ;
 ma di starle servente
 tacito e sofferente,
 e volglio che di me faccia
 tutto ciò che le piaccia, ed è me pago.

Poi Mazeo di Rico
 ch' è di fin presgio rico
 mi saluta, mi spia,
 e di', ch' a rasgion fia *(ch')* el guiderdone
 dea perdere chi 'l chiede ;
 e di ciò fogli fede,
 chi 'l servir più dispresgia
 e guiderdon non presgia, a tal rasgione.

(V.R.V. Val.)

XLV

Ai lasso, or è stagion di doler tanto
 a ciascun om che ben ama rasgione ;
 ch' io meraviglio chi trova guerigione,
 che morto nol agia corotto e pianto,
 vegiendo l' alta fior, sempre granata,
 e l' onorato antico uso romano,
 che cierto per crudel sorte e villano
 se d' avaccio non è ricoverato ;
 Che l' onorata sua rica grandeza
 e 'l presgio quasi è già tutto perito
 e lo valor e 'l poder si disvia.

Ai lasso, or quale dia
fu mai tanto crudel danagio auditò?

Deo, com' ài lo sofrito?
diritto pena, e torto entra in alteza.

Alteza tanta, e la fiorita fiore,
fu, mentre ver sè stessa era leale,
che riteneva mondo imperiale,
aquistando per suo alto valore
provincie e terre presso è lungi mante ;
e sembrava che far volesse impero
sicomo Roma già fece, e legiero
gli era, ciascuno non contrastante,
e ciò gli stava ben cierto a rasgione,
chè non s' indi penava a suo pro tanto
como per ritener giustizia e poso ;

e poi fu li¹ amoroso
di fare ciò, si trasse avanti tanto
c' al mondo non fu canto
che non sonasse il presgio del leone.

Leone, lasso, or non è, ch' i' lo veo
tratto l' unghie e le denti e lo valore,
e 'l gran lingnagio suo mortal dolore,
e di suo bel presgio messo a gran reo.
E ciò li a fatto chi? Quegli che sono
de la gientil sua schiatta stratti e nati,
che fur per lui cresciuti ed avanzati
sovra tutti altri, e collogati im bono ;
e per la grande alteza ove li mise
e' mostran sì che 'l piagan quasi a morte,
ma Dio di guerisgion feceli dono,
ed ei fe lor perdono ;
ed anche refedir, poi mal fu forte,

¹ qy. le.

e perdonò lor morte,
or ànno lui e sue membra conquise.

Conquiso è l' alto comun fiorentino,
e col sanese in tal modo à cangiato
che tutta l' onta e lo danno che dato
li à sempre, como sa ciascun latino,
li rende, e tolle il pro e l' onor tutto ;
chè Montalcino a combattuto a forza
e Montepulcian misoro in sua forza¹,
e di Maremma a la Cervia lo frutto,
San Gimignan, Poggibonize e Colle,
e Volterra ed il paese a suo tene,
e la campana, le insegne, e gli arnesi,
e li onor tutti presi
ave, con ciò che seco avea di bene ;
e tutto ciò gli avene
per quella schiatta ch' è più c' altra folle.

Folle è chi fugie il suo pro e cria danno
e l' onor suo fa che 'n vergongna torna,
di bona libertà, ove sogiorna
a gram piacier, s' addice a suo gran danno²
sotto ⟨una⟩ sengnoria fella e malvasgia,
e suo sengnor fa suo grande nemico.
A voi, che siete or in Firenze, dico :
che ciò ch' è divenuto par v' adagia ;
e poi che gli Alamanni in casa avete,
servite bene e fatevi mostrare
le spade lor con che v' àn fesso i visi
e padri e figli aucisi ;
e piacemi che lor degiate dare —
perch' ebero in ciò fare
fatica assai — di vostre gran monete.

¹ gy. m. a sua rinforza.

² gy. malanno.

Monete mante e gran gioie presentate
ai Conti ed a gli Uberti, e a gli altri tutti
ch' a tanto grand' onor vanno¹ condutti,
che miso v' ànno Sena in potestate,
Pistoia e Colle e Volterra fann' ora
vostre castelle guardar a lor spese ;
e 'l Conte Rosso à Maremma e 'l paese ;
Montalcin stà sicuro sanza mura ;
di Ripafratte teme or il Pisano,
e 'l Perugin, che 'l lago nol gli tolliate ;
e Roma vuol con voi far compagnia,
onore e sengnoria.

Or dunque pare ben che tutto abiate
ciò che disiavate,
potete far cioè rè del Toscano.

Baron lombardi e romani e pulgliesi
e toschi e romangnuoli e marchisgiani,
Fiorenza, fior che sempre rinnovella,
a sua corte v' apella,
chè fare vuol di sè rè de' Toscani,
poi tutti gli Alamanni
e conquisi per forza ave i Senesi.

(V.R.V. Mon.)

XLVI

Tanto sovente dett' agio altra fiada
di dispiagienza e di falso piacere,
che bel m' è forte ed agradivo or dire
di ciò che di *{ben}* grado in cor m' agrada.
Primamente nel mondo agrado pace,
d' onde m' agrada vedere
l' uomo e la roba viaciere

¹ *gy.* v' ànno.

ne' boschi al cierto sì come in castelli ;
 e m' agrada gli angnelli
 lungo i lupi veder pascier ad agio ;
 e m' agrada a misagio
 saver rappador tuti e frodolenti ;
 ed agrada fugir sentir carizia,
 sorvenendo dovizia
 abbondosa, che pascie e che rifacie
 tutte affamate genti,
 onde vanno gaudenti,
 e cantando e laudando esso chi 'l facie.

Bel m' è savor di rè che i vizi scusa
 e casto e mansueto pur si tengna,
 nella cui reggion men forza rengna,
 e che l' altrui non cher, nè 'l suo mal usa ;
 e bel m' è manto alt' omo, umil savere ;
 e bel che forte Sengnore
 rende salute ed amore
 del ben <a li> vicini ; e bel mi sae
 omo ricco ch' estrae
 la mano sua d' ogni largheza vana,
 e la stende e l' apiana
 a limosina far d' allegro core ;
 e bel m' è giovan om semplice e retto
 d' ogni laideza netto ;
 e bello, vergognar veglio e dolere
 di che fue pecadore
 contra nostro Sengnore ;
 e bello se mendar sa a suo podere.

Piacemi cavalier che Dio temendo
 porta lo nobil suo ordine bello ;
 piacemi dibonare e pro donzello,
 lo cui mestier è sol pugnar servendo

e giudici che 'n sè servan ben legie ;
 campion che [non] torto difende,
 e mercatante che vende
 ad un sol motto, e sua roba non lauda ;
 pover' om che non frauda,
 nè s' abbandona già nè sè contrista,
 ma per afanno aquista
 che lui è neciesaro, e sè contene
 in quel suo poco tuto alegramente.

E forte m' è piacente
 om che sè ben in aversità regie ;
 piaciemi anco chi bene
 ogni ingiura sostiene,
 e c' ave in sè chi ben predica e legie.

È diletto veder donna che porta
 a suo sengnor fede amorosa e pura,
 e che dà pacie, e che piacier lui cura,
 e sagamente, se falla, il comporta ;
 e donna bella, che bella s' obria ;
 ed ogni donna e donzella
 che basso e rado favella,
 e c' à temente e vergongnoso aspetto.

Veder forte diletto
 donna che sottomette a castitate
 bellore e gioventate,
 e via più s' à sengnor avoltro e brutto ;
 e donna ch' è vedova sola, ed àe
 briga e famiglia, e sae
 e fa veder c' aquisti, tengna, e dia,,
 con argomento tutto
 presgio prendendo e frutto,
 lungiando a sè pecato e villania.

Sami bon Papa la cui vita è lucie,
 al cui splendor ciascun malfar vergongna,
 ed al cui specchio s' orna, ed a¹ ben pungna,
 onde guerra diparte, pace aducie ;
 e Parlato, la cui operazione,
 abito, ed alto edificio
 paga ben quel beneficio
 e quella dengnità che data è lui ;
 Rilesioso, che pui

.

parte del mondo, e non nel mondo sede ;
 e gientil giovane omo e delicato
 che ben porta chercato,
 poi d' ogni parte contro a gran campione
 è mastro in nostra fede ;
 la cui vita fa fede
 che solo in nostra legie è salvazione.

Agrada e piacie e sa più bello e bono
 la benivol gran bontate,
 la 'ntera e vera pietate
 di quel giudice eterno, en cui potenza
 resta la mia sentenza.
 E m' adolza lo cor sovente a audire
 la fermeza e l' ardire
 degli antichi cristian buon cavalieri.
 Ai, che dolce <è> audir la pacienza
 lor grande, ed astinenza,
 e l' ardore di lor gran caritate,
 e come al martir vieno casti e fieri,
 non già men volontieri
 che basso cherco a sua gran dengnitate.

(V.R.V.)

¹ *gy.* e da.

XLVII

Vergongno, lasso, ed ò me stesso ad ira,
e doveria via più, riconoscendo
co' mal usai lo fior del tempo mio.
Perchè no 'l core mio sempre sospira ?
o gli occhi perchè mai finan piangendo,
o la bocca di dir : merzè di Dio ?
poi francheza di cor e vertù d' alma
tutta sommisi, oimè lasso, al servagio
de' vizi miei, non Dio nè buono usagio
nè diritto guardando in lor seguire,
non mutando disire.

S' io risurgiesse, com fenicie facie,
già fora a la fornacie
lo putriffatto mio vil corpo ardendo ;
ma poi non posso, attendo
che lo pietoso Padre me sovengna,
di tal guisa ch' io vengna
pulificato e mondo, e di corpo alma.

Oi lasso, già vegio genere umano,
che sengnoril naturalmente è tanto
che 'l minor om talenta imperiare,
e ciò più c' altro piace ; e più gli è strano
d' aver sengnor, chè Dio volentier manto
non vuole già ciascun, sicome pare ;
come poi dunque lo minore e 'l magio
sommette a' vizi il corpo e l' arma e 'l core,
⟨ond'⟩ è servagio alcun, lasso, pegiore ?
ed è mai sengnoria perfetta alcuna
che sua propria persona
tenere l' omo ben sotto rasgione ?
Ai, che fu mai 'l campione
che là 'v' ogni sengnor perde, è vincente ?

nè poi d' altro è perdente,
 chè 'n loco ove vertù dell' alma impera
 non è nociente spera
 nè tema, nè dolore nè allegragio.

Oi morti fatti noi di nostra vita !
 oi stolti dal vile¹ nostro savere !
 oi pover di ricor, bassi d' alteza !
 com' è vertà di noi tanto fallita
 c' ogni cosa di vizio è noi piacere,
 ed ogni cosa di vertù graveza ?
 Già fisolafi, Dio non conoscendo,
 nè poi morte aspettando guiderdone,
 schifaro vizi e ayer tutta stagione,
 seguendo sì vertù, c' onesta vita
 fu lor gaudio e lor vita ;
 e noi come può cosa altra abellire
 che 'n vertù lui seguire,
 lo qual chi 'l segue ben perde timore,
 che non teme om sengnore,
 morte nè povertà, danno nè pene ?
 c' ogni cosa gli è bene,
 sì com' <è ogni> mal, non lui seguendo.

Pungnam dunque a valer forzosamente,
 nè 'l ben schifiam perchè noi sembri grave,
 c' orato aquisto non fu senza afanno ;
 e se l' om pene per vertute sente,
 nè i vizi usar sempre è dolze e soave,
 chè spesso rede² dolglia ed onta e danno.
 Ma ciò ch' è noi contra talento ed uso
 n' è grave, e n' è legier ciò ch' è con esso ;
 ch' uso e voler c' avem nel male messo
 ne 'l fa piacer, e dispiacer lo bene ;

¹ gy. da tutto.

² gy. rende ; or e rede.

adunqua ne convene
 aconciar a bene voglia ed usanza,
 se volem benenanza ;
 chè non è ben se da ben non è nato,
 c' ogni gioia di pecato
 è mesta con dolore, e fine male,
 ed ogni cosa vale
 da fine suo, che n' è dunque amoroso.

Come al lavorator la zappa è data,
 è dato il mondo a noi; non per gaudere,
 ma per esso eternal vita aquistare ;
 e non l' alma a lo corpo è già criata,
 ma 'l corpo all' alma, e l' alma a Dio piacere,
 chè noi lui più che noi dovemo amare
 e im pria ch' istessi noi amò noi esso !
 e se ne disamammo e demmo altrui
 di sè medesmo racattone poi.

Ai lasso, perchè avem l' alma sì vile ?
 già l' è ben sì gentile
 che prese, per trar lei d' eternal morte,
 umanitate, e mort' è.

Abiam la dunque cara, ed esso amiamo
 ove tutto troviamo
 ciò che può nostro cuor disiderare ;
 nè mai altro pagare
 nè può già, che lo ben c' à noi promesso.

Oi, sommo Ben, da cui ben tutto è nato,
 oi luce, per qual vede ogni visagio,
 o sapienza, onde sa ciascun sagio,
 neiente feci me, tu mi ricrìi,
 disviai me, tu me rinvii,
 ed orbai me, tu m' ài lume renduto ;
 ciò non m' à conceduto

mio merito, ma la tua gran bontate.

Oi somma maestate,
quanto laudar amar servir de' tee
dimostra ancor a mee,
e fa c' a ciò tutto mio cor sia dato.

A messer Cavalcante, a messer Lapo,
va, mia canzone; e dì lor c' audit' agio
che 'l sommo ed inorato sengnoragio
pungnan di conquistar, tornando a vita;
e se tu sai gli aita,
e dì che 'l coninzar ben cher tuttore
mezzo e fine melggiore,
e prende onta l' alma e 'l corpo tornare
al mal ben cominzare;
però afermino lor core a volere
seguire ongni volere
di quelli ca per tutto è nostro capo.

(V.R.V.)

XLVIII

Comune perta fa comun dolore,
e comune dolore comun pianto,
perchè chere onni bon pianger ragione.
Perduto à vero suo padre valore
e pregio, amico bono e grande manto,
e valente ciascun suo compagnone,
Giacomo da Leona, in te, bel frate.
O che crudele amaro(re) ed amaro
ne la perdita tua gustar dea core
che gustò lo dolzore
dei dolci e veri tuoi magni condutti,
che pascendo bon ghiotti

lo valente valor tuo cucinava,
e pascieva e sanava
catun mondan ver gusto e viso chiaro,
sentendo d' essi ben la bonitate.

Tu, frate mio, vero bon trovatore
in piana ed in sotile rima e *(cara)*
ed in soavi e saggi e cari motti,
francesca lingua e proensal labore
più de l' artina è bene in te, che chiara
la parlasti e trovasti in modi tutti.
Tu sonatore e cantator gradivo,
sentitor bono e parlador piacente,
dittator chiaro ed avenente e retto,
adorno e bello aspetto,
cortese lingua e costumi avenenti
piacenteri e piacenti,

dato fu te tutto ciò solamente
ivo.

Non dic' alcun dunque troppo t' onori
acciocchè non tu om di gran nazione ;
chè quanto più è vil, *(men è)* car priso
omo quello, li cui antecessori
fur di valente e nobil condizione.
Se valor segue onor poco l' aviso ;
se figlio di destrier destrieri vale,
non è gran cosa, e non n' è lausor magno,
ma magna è onta se ronzin somiglia ;
ma ciò è maraviglia
e cosa magna se di ronzin vene
che destrieri val bene,

e tal' è da orrar sovra destrero
 bass' omo, che altero
 à core e senno, ed or se fa da stagno ;
 ond' è ver degno d' aver pregio tale.

Non ver lignaggio fa sangue, ma core,
 nè vero pregio poder, ma vertute ;
 e si grazia ed amor, e appo sciente,
 sol pregio è giente,
 nullo o parvo è pregio in ben di fore,
 ma ne li interiore ;
 chè dov' om è per cui lo pregio l' onta
 le più fiate [de]smonta,
 à valore ed à pregio ed à salute,
 bealtà, domo, lignaggio, e riccore.

(Mon.)

CHIARO DAVANZATI

XLIX

Gravosa dimoranza
 faccio, poichè 'n disparte
 convienmi contro a voglia dimorare,
 metendo la speranza
 là 've non agio parte,
 altro che solamente tormentare ;
 da poi non vegio possasi partire
 da me punto languire,
 più disiando là dov' agio spera ;
 penando trovo fera
 per me pietà, e la mercè calare.

Se 'l dimoro ch' eo faccio
 col pensier non m' alena
 la mia vita può durare poco ;

meglio è la morte avaccio
che vivendo con pena ;
forse nel altro mondo avragio gioco,
chè lo tormento in esto mondo avere
e per l' altro tenere
— — d' ongni bono membrato,
secondo io vegio usato ;
ma per me, lasso, so ch' è tutto foco.

Dunque voria partire
se 'l mio cor concedesse,
ricanoscendo mio meglioramento ;
ma non mi val seguire,
tant' à sue voglie messe
in altro loco, ov' è suo piacimento.
Però d' amor voria fosse in usanza
omo quand' à pesanza
che *⟨vi⟩* trovasse la pietà incarnata,
quando fosse chiamata
secondo opera che desse tormento.

Se 'n disperar dimoro
da tutto mio disio
e di tornar non agio libertate,
de lo talento moro,
chè sanza lo cor mio
nom posso dimorar a le contrade ;
e la valente in cui mess' agio intenza
s' eo non veio in presenza
non pote gioi' aver già la mia vita,
ma di crudel ferita
conven morir con fera iniquitate.

Or dunque, canzonetta,
poi di lontana via
⟨ritorno⟩ conven fare a l' avenente,

dille che [altro] non aspetta
 la speranza mia
 solo che lei vedere di presente ;
 e quest' è ciò laond' io riprendo gioia
 de la mia pena e noia,
 atendendomi a lei tosto redire,
 se non torna in fallire
 lo mio pemsier alegro sovenente.

L

D' un' amorosa voglia mi convene
 cantare alegramente, rimembrando
 com' io partivi da la donna mia,
 ca dolzemente mi dicea abrazando :
 ' Se vai, mio sire, non agie 'n obria
 tornare a l' amoroso nostro¹ bene,
 ma rinnembra lo nostro fin diporto
 a ciò che di tornar agie volgienza ;
 prendi lo core e me ne la tua balglia,
 sì che mi porti avanti tua presenza,
 dipinta in core, com' io sono in talglia ;
 di simile voler faragio porto.'

Io, abraciendo l' amorosa ciera,
 basgiando dolzemente le parlai :
 ' Gientil mia gioia, in voi è la mia vita,
 altra speranza non avragio mai
 che solamente de la mia redita
 a voi che sete del mio cor lomera.'
 Ed ella a sè mi strinse immantinente :
 ' Dolze mio sire, a Dio sia accomandato ;
 dà mi tua fe' presente di tornare.'

¹ *gy. vostro.*

Ed io lel die', piangiendo lo comiato ;
disele : ' Amor meu, non ti sconfortare,
membra che la tornata fia presente.'

Così partiva de lo mio diletto ;
canto, chè mi sovien de l' amorosa,
e dolglio forte de lo dipartire.

Pertanto che lo so che m' è gravosa,
così fosse cangiato in un *vedere*
che fosse in sicurtà de lo dispetto ;
pertanto mi soverchi l' alegranza
membrandomi la gioia che avemo insembra.
Quand' io veragio a simile disio ?
chè di null' altra cosa più mi membra
che di tornar colà donde partio,
chè di gioia torni doppia la speranza.

(V.R.V.)

LI

Di lungia parte aduciemi l' amore
ispesso gioia e pena, rimembrando
ch' io son lontan da tutto mio disio ;
la mente non è meco nè lo core,
chè l' avenente l' ave in suo comando,
ed eo quant' agio tengnol da lei im fio,
di che dimeno gioia ed alegranza,
rimembrando de la sua gran bieltate,
e che le piacie ch' io le sia servente ;
e di quest' agio dolgia com pesanza,
ch' io son disparte di quelle contrate
colà dove dimora l' avenente.

L' avenente e 'l mio cor fan compagnia,
e chiamano la mente e l' intelletto
che vengnano a veder chi sengnor n' era,

e chi per amor prese la balia
 del più piacente e nobile diletto
 che fosse mai in null' altra riviera ;
 c' amanti son c' àn gioia ricieputa,
 ma non che vèr la mia sian di paragio.
 Di ciò più doppiamente agio dolgienza,
 che senza pene mi fu concieduta
 per umiltà, non già per oltragio,
 da l' avenente in cui rengna valenza.

Però dolgio, no mi posso alegrare,
 che quanto più sent' io di piacimento,
 cotanto più mi dole la dimora,
 ch' io son disparte sanza lei parlare,
 chè di null' altra cosa è pensamento
 che lo tornare, quando sia quell' ora
 ch' io raquisti lo tempo c' ò perduto,
 e metta in obrianza le mie pene
 c' agio portate per lei non vedere ;
 chè son di ciò pensando divenuto
 natural com' el ciecero divene,
 che termina cantando lo spiaciere.

Dolze rivera gaia ed amorosa,
 diletto sovra tute la sovrana,
 porto di gioie e di valore orata,
 d' adornamento e di grazie abondosa,
 gentil terra sovr' ongne altra Pisana,
 ove lo presgio compie sua giornata,
 perchè son prolungato, oimè lasso,
 e facievi 'l meo core dimoranza,
 e l' avenente da cui tengno vita,
 che chiamo lo suo nome ad ongne passo,
 e' par che ne solevi mia pesanza
 pensando solamente la redita.

Di ciò mi riconforto e nom dispero
pensando ne la sua rica acolgienza,
che mi de' far tornandole davanti ;
e l' adorneze del suo viso altero
faran redire in gioia la mia dolgienza
e li martiri c' agio avuti tanti.

Però, mia canzonetta, a lei t' invia,
inchinala e saluta dolzemente,
dille ch' io credo in gioia ristorare
presente ch' io vedrò sua sengnoria ;
sov'r ongni amante credo esser gaudente,
onde fratanto degia comfortare.

(V.R.V.)

LII

Ai dolze e gaia terra Fiorentina,
fontana di valore e di piagienza,
fior dell' altre, Fiorenza,
qualunque à più saver ti ten reina ;
formata fue di Roma tua semenza,
e da Dio solo data la doctrina,
che per lucie divina
lo rè Fiorin ci spese sua potenza,
ed ebe in sua seguenza
conti e marchesì, prencipi e baroni,
gientil d' altre u - u - rasgioni ;
ciesati fuor d' orgoglio e villania
miser lor baronia,
a ciò che fossi de l' altre magiore.

Come fosti ordinata primamente
da sei baroni che più avean d' altura,
e ciascun pose cura
vèr sua parte com fosse più piacente,

da San Giovanni avesti sua figura,
 i bei costumi dal fior de la gente,
 da' savi il convenente,
 im planeta di Leo più sicura,
 di villania fuor pura,
 di piacimento e di valore orata,
 in sana aira ed in gioia formata,
 diletto d' ongni bene ed abondosa,
 gientile ed amorosa,
 imperadricie d' ongni cortesia.

Ai mè, Fiorenza, che è rimembrare
 lo grande stato e la tua franchitate
 c' ò detta, ch' è 'n viltate
 disposta ed abassata, ed im penare
 somessa, e sottoposta im fedeltate,
 per li tuoi figli collo rio portare,
 che per non perdonare
 l' un l' altro, t' ànno messa in basitate.
 Ai mè, o lassa, dov' è lo savere
 e 'l presgio e lo valore e la franchezza,
 la tua gran gientileza?
 credo che dorme e giacie in mala parte.
 Chi 'm prima disse 'parte'
 fra li tuoi figli, tormentato sia.

Fiorenza, [nom] posso dir che sei sforita
 nè ragionar che 'n te sia cortesia ;
 chi non s' adomilia,
 già sua bontà nom puote esser gradita.
 Non se' più tua, nè ài la segnoria,
 anzi se' disorata ed aünita
 ed ài perduta vita,
 che messa t' à ciascuno in schiavonia ;

da l' un tuo figlio due volte donata
per l' altro consumare e dar dolore,
e per l' altro a sengnore
se' oramai, e donera' gli il fio.

Non val chiedere a Dio
per te merzè, Fiorenza dolorosa.

Ke è moltipricato in tua statura
astio, envidia, noia e strugimento,
orgoglioso talento,
avarizia, pigrizia e losura ;
e ciascuno ch' è in te à pensamento
e' studia sempre di voler usura ;
di Dio non àn paura,
ma sieguen sempre a desiar tormento ;
li picoli, i mezani e li magiori
àrno altro in cor che nom mostran di fora.

Per contrado lavora ;
onde 'l sengnor Idio, pien di pietate,
per sua nobilitate
ti riconduca a la verace via.

(V.R.V. Mon.)

LIII

Non già per gioia c' agia mi conforto,
ma perch' io vegio un om morto d' amore
per dritto amar ed esser servidore
a suo poter di donna tuttavia ;
c' ormai le donne che 'l vedranno morto
ciascuna più pietanza avranno in core,
vegiendo per asempro lo dolore
del buono amante chi 'l tene in obria,

ciascuna crederà veraciemente
 quello, onde sono state miscredente,
 che null' om possa per amor morire.
 Così fosse piaciuto a l' alto Sire
 che la donna per cui mort' è l' amante
 fosse essa morta per colui avante,
 perchè ciascuna fosse poi credente.

In tanto posso de l' amor mesdire
 quant' à mort' un per lealmente amare,
 e noll' à già voluto accompagnare ;
 ca, se fosse, saria più gioia la morte,
 c' a l' amante faria magior disire
 se la donna co lui al trapassare
 d' esto secol com' ei vedesse andare ;
 già lo morir nol gli saria sì forte,
 e gli amador che gioia vanno sperando
 non viverian languendo più tardando,
 chè l' altre donne non avrian dottanza
 e moverian lor cori a più pietanza,
 vegiendo d' agualgianza il guiderdone
 del danno, e 'l prò là ove amor li pone ;
 e credo a lor varia merzè chiamando.

Ancor d' un' altra cosa amor riprendo ;
 da poi due ne congiungie in un piaciere,
 l' un pur tormenta e facielo dolere,
 e l' altra non costringie di paragio ;
 e molti n' audo van di ciò dolendo,
 che non accompie mai lo lor volere,
 da poi ch' è morto, che val lo potere ?
 ciò c' à sperato puot' om dir danagio.
 Però, s' amor piacesse, crederia
 che più valor e presgio gli saria

s' amendasse di ciò c' agio contato,
 ancor che gientil cor lungo aspetato
 non dispera per lunga soferenza ;
 ma de l' amor mi credo più valenza
 fora il donar là 've 'l mistier più sia.

Alchun poràmi dir : folle, che fai ?
 riprendi amor ; non à conoscimento.
 Risponderò : sì à e' valimento
 c' aucide ed altoregia cui li piacie ;
 che me fatt' à sentir de li suoi guai,
 ma à ritenuto a sè lo piacimento,
 a tal m' à dato e messo in servimento.
 Tardando assai languir forte mi facie,
 però che lungiare pò la mia vita ;
 se non provede nanti che perita
 sarà, che mi varà di poi pentere ?
 gitto a mio danno 'l parlar e 'l vedere,
 e se mia vita rengna per languire
 e non mi dona, me' fora fallire,
 se 'l suo valore di gioia non m' invita.

Va, canzonetta, a chi sente d' amore,
 che degia Dio pregar per l' amadore
 ch' è morto e d' esta vita è trapassato,
 c' ajuti lui ed ongni namorato,
 c' a le donne umili loro dureza,
 c' a loro amanti donin più largheza,
 non sempre sia lor vita con dolore.

(V.R.V. Tr. Mon.)

BONAGIUNTA DA LUCCA

LIV

Quando appar l' aulente fiore,
 lo tempo dolze e sereno,
 gli auscelletti infra gli albori
 ciascun canta in suo latino ;
 per lo dolze canto e fino
 si confortan gli amadori,
 quelli c' aman lealmente,
 ed eo, lasso, no rifino
 per quella, che lo meo core
 va pensoso infra la gente.

Per quella che m' à 'n balia
 ed à d' amore conquiso,
 va pensoso notte e dia,
 per quella col chiaro viso.
 Co' riguardi e 'l dolce riso
 m' à lanciato e mi distringie
 la più dolze criatura,
 lasso, quando m' ebbe preso ;
 d' amor tuttor mi s' infingie,
 pare di me non à cura.

Cogli sguardi mi conquiso
 <à,> parlando, ond' io mi doglio,
 lasso, quando m' ebbe preso
 or mi va menando orgoglio.
 Adunque partir mi voglio
 d' amore e di suo servire,
 e de li falsi riguardi,
 e sarà ciò ch' io nom soglio,
 o fin amor mantenere
 per quella che tutto m' ardi.

Ben me ne voria partire
 s' umque lo potesse fare,
 m' adoblaràn li martire,
 non ne poria in ciò campare.
 Dumqua mi convene stare
 a la sua dolze speranza,
 e non esser argoglioso,
 ma tutor merzè chiamare ;
 forse ne verà pietanza
 a quella al viso amoroso.

Canzonetta dolze e fina,
 va, saluta la più gente,
 va ne a quella ch' è regina
 di tutti gli insegnamente.
 Da mia parte t' apresenta
 e sì la chiama merzede
 che non degia più soffrire
 ch' io patisca esti tormente,
 ca rimembrando m' auzide,
 e d' amor mi fa languire.

(V.R.V.)

LV

Tal è la fiamma e lo foco
 là ond' eo 'ncendo e coco,
 dolce meo sire,
 che ismarrire
 mi fate lo core e la mente.

Ismarrire mi fate la mente e lo core,
 sì che tutta per voi mi distruggo e disfaccio,
 così come si sfacce la rosa e lo fiore
 quando la sovragiungie freddura nè ghiaccio ;

così son preso a lo laccio
 per la striananza vostra in prumera,
 come la fera
 amorosa di tutta la gente.

Tant' è 'l foco e la fiamma ch' el meo cor abonda,
 che non credo che mai si poss' astutare ;
 e non è nullo membro che no mi confonda
 e non vegio per arte ove possa campare,
 com' quel che cade al mare,
 che non à sostegno nè ritenenza
 per la 'ncrescenza
 de l' onda che vede frangente.

Se mi sete sì fero com parete in vista
 e nojoso secondo la ria dimostranza,
 ancidetemi adesso, ch' io vivo più trista
 che quando morta fosse, tant' ò gran dottanza ;
 se la bona speranza
 ch' eo agio di voi mi rinfrangesse,
 s' eo m' aucidesse
 serestene poi penitente.

Io non v' oso guardare nè 'n viso nè 'n ciera,
 nè mostrarvi sembianti com fare solea ;
 chè mi fate una vista mortale, crudera,
 com' eo fosse di voi nemica giudea ;
 ed esser non dovria,
 perch' io ci colpasse ; che la casgione
 de l' ofensione
 non fu che m' ontasse niente.

(Mon.)

LVI

Gioia nè ben non è sanza conforto,
 nè sanza ralegranza,
 nè ralegranza sanza fino amore.
 Rasgion, chi vuol venir a buono porto
 de la sua disianza,
 che 'n amoranza metta lo suo core ;
 chè per lo fior' si de' sperar lo frutto
 e per amor ciò ch' è desiderato ;
 perchè l' amor è dato
 a gioia ed a disdutto sanza inganno,
 ma se patisse inganno fora strutto
 lo ben d' amor, ch' è tanto confermato,
 nè fora disiato,
 s' avesse men di gioia che d' afanno.

Tant' è la gioia, lo presgio e la valenza,
 la 'ntendenza e l' onore
 e lo valore e 'l fino insegnamento,
 che nascon d' amorosa canoscienza,
⟨che⟩ non è preuditore
⟨senz' essi⟩ amor' di veracie empimento ;
 ma fallimento fora a conquistare
 sanza affanar così gran dilettanza ;
 ca per la soperchianza
 vive in oranza quei che s' umilia.
 Chi gioia non dà nom pò gioia acquistare,
 nè bene amar chi non à in sè leanza,
 nè compier la speranza
 chi non lascia di quel che più disia.

Perchè serà fallire a dismisura
 a la pintura andare
 chi può mirare la propia sostanza ;

chè di bel giorno ò vista notte scura
contra natura fare,
ed apportar lo bene in malenanza.
Perchè bastanza fora, donna mia,
se cortesia e merzè in voi trovasse,
chè l' afanno passasse,
e ritornasse in gioia ed im piacere ;
chè troppo soferir mi contraria,
com om ch' è 'n via per gir, che dimorasse
nè 'nnanti non andasse,
nè ritornasse, contro a suo volere.

Voler agio e speranza d' avanzare
lo meu 'ncominzamento,
per tal convento, che voi sia piagiente ;
e ben volesse a retro ritornare
contra lo mio talento,
nè valimento n' agio nè podere,
così mi fere l' amor che m' à priso
del vostro viso giente ed amoroso,
per cui vivo gioioso
e disioso sì che moro amoando.
E ciò ch' io dico null' è gio', m' è aviso,
sì m' à comquiso e fatto pauroso
l' amore c' agio ascoso,
ch' io più non oso dire a voi parlando.

(V.R.V.)

LVII

Fin amor mi conforta,
e lo cor m' intalenta,
madonna, ch' io no m penta
di voi s' inamorai ;

membrando ciò che porta
 la vita n' è contenta,
 avengna ch' io ne senta
 tormento pur assai.
 chè 'mpiramente amai
 per ben pregare al vostro segnoragio
 d' aver fermo coragio,
 a ciò che per fermeza non dottasse
 che 'l meo labor fallasse ;
 e chi 'ncominza à mezo compimento
 se sa perseverar <n>e lo suo adopramento.

Ed io perseverando
 la rica incomincianza
 condott' ò la speranza
 al giorno c' aspettava ;
 non cierto dispresgiando ;
 nè voi contra noranza
 cometeste fallanza,
 ch' io no la dimandava ;
 che ciò ch' io disiava
 non era fuor di buono intendimento,
 m' a vostro acrescimento ;
 nè a bona donna non si sconvene
 s' amor la sforza bene ;
 chè tal val molto che nulla varia
 per inamoramento di donna che golia.

Ond' io non mi dispero
 di ciò c' amor mi facie
 che guerra non à pacie
 nè amor conoscimento.
 se non ò ciò che chero
 farò come chi tacie

la cosa che li spiacie
per fino intendimento.
E si serò contento
così del male e delle grevi pene
como saria del bene ;
c' amor à in sè ben tuto sengnoragio
che mi può dar coragio ;
o l' ire c' ave e le pene e la noia
mi poria ritornare in suo piacere e gioco.

(V.R.V.)

LVIII

Ben mi credeva in tutto esser d' amore
certamente allungiatò ;
sì m' era fatto selvaggio e straniero !
or sento che 'n erranza era il mio core,
chè non m' avia ubliato
nè riguardato il mio coragio fero ;
poichè servo m' ha dato per servire
a quella a cui grandire
si può somma piacenza
e somma conoscenza ;
chè tutte gioie di beltate ha vinto,
sì come grana vince ogn' altro tinto.
Tant' allegrezza nel meo core abonda
di sì alto servaggio,
che m' ha e tiemmi tutto in suo volere,
chè non posa giammai se non com' onda,
membrando il suo visaggio,
ch' ammorza ogni altro viso e fa sparere
in tal maniera che là 'v' ella appare
nessun la può guardare,
e mettelo in errore ;
tant' è lo suo splendore

che passa il sole, di vertute spera,
e stella e luna ed ogn' altra lumera.

Amor, lo tempo ch' era senza amanza,
mi sembra in veritate,
ancor vivessi, ch' era senza vita !
chè viver senz' amor non è baldanza
nè possibilitate
d' alcun pregio acquistar di gioia gradita :
onde fallisce troppo oltra misura
qual huom non s' innamora ;
ch' amor ha in sè vertude,
del vile huom face prode ;
s' egli è villano, in cortesia lo muta,
di scarso largo addivenir l' aiuta.

Ciascuna guisa d' amor graziosa,
secondo la natura
che vien di gentil loco, ha in sè valore ;
com' arbore quando è fruttiferosa,
qual frutto è più in altura
avanza tutti gli altri nel savore ;
onde la gioia mia passa l' ottima
quant' è più d' alta cima ;
di cui si può dir bene
fontana d' ogni bene,
chè di lei sorge ogn' altro ben terreno,
come acqua viva che mai non vien meno.

Dunque m' allegro certo a gran rasione,
ch' io mi posso allegrare,
poi sono amato ed amo sì altamente ;
anzi in servir mi trovo guiderdone
sì soave umiliare
ver me, per darmi gioia, l' avvenente ;

però più graziosa è la mia gioia,
 ch' allaccia senza noia ;
 che non è costumanza ;
 così gran dilettanza
 amore giammai desse a nullo amante,
 però m' allegro senza simigliante.

Considerando tutto quel ch' è detto
 a quel ch' è a dir rispetto,
 è l' ombra al mio parere ;
 chè non mi par sapere
 se di sua forma parlare volessi ;
 chè solo un membro laudare compiessi.

(Giunta.)

PUCCIANDONE MARTELLI DA PISA

LIX

Tuttor agg' io di voi rimembranza
 e disianza, donna mia valente.

Tuttor mi membra e disio vedere
 la piacente beltà, donna amorosa,
 che 'n voi fa porto con tutto savere,
 cera avenente, fresca e graziosa ;
 la rimembranza tenemi in piacere
 e lo disio 'n gran pena angosciosa,
 se non ti vedo, disiato amore,
 in cui lo core tegno con la mente.

Quando vi veo, donna, in cui speranza
 tegno con tutta fina benvoglienza,
 aggio allegranza, gioia, e beninanza,
 e donami valor con gran piacenza

la vostra angelicale sembianza,
che 'nver mi fate, senza percepenza
delli noiosi e dell'i mal parliedi
che di voi e di me parlan vilmente.

Poi de' sembianti tant' aggio allegrezza,
ben averia, osasselo mostrare ;
lo mio disio fermat' ho 'n tale altezza
che di gran gioia viverò senza pare ;
pregovi per la vostra gentilezza
che non vi spiaccia lo meo 'nnamorare :
quando mi donerete più podere
meglio servire vi porò sovente.

Entr' allo cor m' entrao con tal dolzore
lo primo sguardo di voi, donna mia,
che m' infiammao di tanto fino amore,
che monta in me così ciascuna dia ;
chè 'n nulla guisa, donna di valore,
a compimento contar lo poria :
lingua che parli tant' aggia *(abandono)*
com' io sono ver voi lealmente.

Ben mi laudo d' amor, che m' ha donato
voler cotanto altero intendimento,
che m' ha di tale donna inamorato,
ch' ell' è somma di tutto intendimento ;
poichè sì altamente m' ha locato,
faccia che piaccia lo meo servimento
a quella ch' in sua balia mi tene,
e la mia spene v' aggio interamente.

(Val.)

GUIDO DI GUINIZELLO DA BOLOGNA

LX

Donna, l' amor mi sforza
 ch' io vi degia contare
 com' io son 'namorato,
 e ciascun giorno inforza
 la mia volglia d' amare,
 pur foss' io meritato.

Sacciate in veritate,
 ca sì è preso 'l mio core
 di voi, incarnato amore,
 che moro di pietate,
 e consumar lo fate
 in gran fuoco ed ardore.

Nave ch' escie di porto
 con vento dolze e piano,
 fra mar giungie in altura ;
 po' ven lo tempo torto,
 tempestà e grande affano
 l' aducie la ventura,
 alor si sforza molto
 come possa scampare
 che non perisca in mare ;
 così l' amor m' à colto
 e di buon loco tolto
 e messo a tempestare.

Madonna, udit' ò dire
 che 'n aira nascie fuoco
 per incontrar di venti,
 se non more in venire

in nuvoloso loco
 ard~~isc~~e inmantenente
 ciò che ~~si~~ trova iloco
 così le nostre volglie
 a contrare s' acolglie,
 là onde nascie un fuoco
 lo qual si stiza um poco
 in lagrime ed in doglie.

Greve cosa è servire
 segnor contro a talento,
 e sperar guiderdone
 e mostrare im parere
 che sia gioia il tormento
 contro a suo openione.
 Dunque si de' gradire
 di me, che volglio fare
 e chirlanda portare
 per vostro orgoglio ed ire,
 purchè possa valere ;
 ma credo pingier l' are.

A pingier l' aer son dato,
 poi c' a tal sono adotto ;
 laboro e non aquisto.
 Iasso, che non m' è a grato
 c' amor m' à a tal condotto !
 fra gli altri son più tristo.
 Oi ! sengnor Giesù Cristo,
 fu' io per ciò solo nato,
 per stare inamorato ?
 poi madonna l' à visto,
 melgli' è ch' io mora in quisto ;
 forse n' avria pecato.

(V.R.V.)

LXI

Madonna, il fino amore ch' io vi porto
 mi dona sì gran gioia ed allegranza
 c' aver mi par d' amore ;
 ca d' ogni parte aduciemi conforto,
 quando di voi mi membra l' intendanza,
 a farmi da valore
 a ciò che la natura mia mi mena,
 ad esser di voi fina
 d' amor distrettamente inamorato ;
 nè mai in altro lato
 amor mi può dar fino piacimento,
 anzi d' aver m' allegra ogni tormento.

Dare allegranza amorosa natura
 sanz' esser l' omo a dover gioia compiere,
 inganno mi somiglia ;
 c' amore quand' è di propria ventura
 di sua natura a dover à 'l morire,
 così gran foco pilglia :
 ed io, che son di tale amor sorpreso,
 tengnomi a grave meso,
 che nom so che natura degia complire ;
 se no c' audit' ò dire
 che quello male à perigioso inganno,
 che l' omo a far diletta e porta danno.

Sotile voglia mi potria mostrare
 come di voi m' à preso amore amaro,
 ma ciò dire non volglio,
 ca 'n tutte guise degiovi laudare.
 Però più spietosa ven declaro
 se biasimo ven tolglie ;

e fiavi forse men danno a soffrire,
 c' amor poi fa bandire
 c' a tutta scanoscienza sia in bando,
 e sol ritrae 'l comando
 a l' acusanza¹ di colui c' à 'l male ;
 ma voi non blasmeria ; istea sevale.

Madonna, da voi tengno ed ò il valore,
 però m' avene, istandovi presente,
 ca perdo ogni vertute ;
 chè le cose propinque al suo fatore
 ritornar volontieri e tostamente
 per gir ov' en nasciute :
 da me fanno partute e vanne in voi
 là 've son tutte e plui ;
 e ciò vedemo fare a ciascheduno,
 che si mette in comuno
 più volontera degli assai² e boni,
 che no sta solo, se ria parte n' oponi.

In quella parte sotto tramontana
 sono gli monti della calamita,
 che dan vertute all' are
 di trar lo ferro, ma perch' è lontana
 vol di simile petra aver l' aita
 per farla adoperare
 sì, che l' ago si driza ver la stella.
 E voi pur siete quella
 che presedete i monti del valore
 onde si spande amore,
 e già per lontananza non è vano,
 chè senza aita adopera lontano.

¹ qy. scusanza.² qy. saggi.

Ai Deo! como faragio ed in che guisa?
 che ciascun giorno canto all' avenente,
 nè 'ntender me non pare,
 nè in lei non trovo bona alcuna intesa
 com' eo possa mandar umilemente
 a lei merzè chiamare;
 e saccio ch' eo ne porto sagio fino,
 c' amor che m' à in dimino
 mostra c' ongni parola ch' io fuor porto
 porti uno core morto,
 feruto a la sconfitta del mio core
 che fugie la batalglia, e vince amore.

Madonna, le paraule in ciò ch' io dico
 pur mostrano ch' in me sia dismisura
 d' ogni forfalsitate,
 che non trovo merzè <n> ciò che fatico,
 nè par c' amor per me possa drittura
 for vostra potestate;
 e nom posso sentire onde m' avene,
 se non ch' io pemso bene
 c' amor ave reposta in voi amanza;
 e credolo in ciertanza
 ch' ello vi dica: tello 'namorato,
 ch' ell' afini; poi moia disamato.

D' ora in avanti parto lo cantare
 da me, ma non l' amare;
 e sia omai in vostra canoscienza
 lo don di benvolenza;
 chè credo aver per voi tanto inarato;
 se ben si paga, molto è l' aquistato.

(V.R.V.)

LXII

Tengnol di folle impresa, a lo ver dire,
chi s' abbandona inver troppo possente,
sicomo gli occhi miei che fen resmire
incontra quei della più avenente ;
 chè sol per lor en vinti
senza c' altre bellezze li dian forza,
 c' a ciò fare son pinti
sicome baronia di sengnore,
 quando vuol usar forza,
tutta s' apresta in donarli valore.

Di sì forte valor lo colpo venne
che gli occhi nol ritenner di neente,
ma passò dentro al cor, che lo sostenne
e sentesi piagato duramente ;
 e poi li rende pace,
come troppo agravato, che si posa
 e more in letto e giace ;
ella non mette cura di niente,
 ma vassen disdegnosa,
chè si vede alta, bella ed avenente.

Ben si può tener alta quanto vole,
chè la più bella donna è che si trove,
ed intra l' altre par lucente sole
e falle disparer a tutte prove ;
 che 'n lei enno adornezze,
gentilezze, savere e bel parlare
 e sovrane bellezze,
tutto valor in lei par che si metta ;
 posso in breve contare —
madonna è delle donne gioia eletta.

Ben è eletta gioia da vedere
 quand' appar entra l' altre più adorna,
 che tutta la rivera fa lucere
 e ciò che l' è d' incierchio allegro torna ;
 la notte s' apariscie,¹
 come lo sol di giorno dà splendore,
 così l' aer solarisce ;
 ond' el giorno ne porta grand' enveggia,
 ch' ei solo avea clarore,
 ora la notte igualmente i pareggia.

Amor m' à dato a madonna servire ;
 o vogli' io o non voglia, così este ;
 nè saccio certo ben ragion vedere
 sicomo sia caduto a 'ste tempeste ;
 da lei non ò sembiante
 ed ella non mi fa vista amorosa
 perch' eo divengn' amante,
 se non per dritta forza di valore
 che la rende gioiosa ;
 onde mi piace morir per su' amore.

(Val. Nan. Mon.)

LXIII

Con gran disio pensando lungamente
 amor che cosa sia,
 e donde e come prende movimento
 deliberar mi par infra la mente
 per una cotal via
 che per tre cose sente compimento ;
 ancorch' è fallimento
 volendo ragionare
 di così grande affare,

¹ qy. si spariscie.

ma scusami ch' io si forteamente
sento li suoi tormento, ond' io mi doglio.

E' par che di verace piacimento
lo fino amor discenda,
guardando quel c' al cor torni piacente
chè poi c' om guarda cosa di talento,
al cor pensieri abbenda,
e cresce con disio immantinente,
e poi dirittamente
fiorisce e mena frutto ;
però mi sento isdutto,
l' amor crescendo fiori e frutti a messe,
e vien la messe, e 'l frutto non ricoglio

Di ciò prender dolore deve e pianto
lo core inamorato
e lamentar di sua disaventura ;
perocchè nulla cosa all' uomo è tanto
gravoso riputato
che sostenere afanno e gran tortura,
servendo per calura
d' essere meritato,
e poi lo suo pensato
non à compita la sua disianza
e per pietanza trova pur orgoglio.

Orgoglio mi mostrate, donna fina,
ed io pietanza chero
a voi, che tutte cose, al mio parvente
dimorano a piacere ; a voi s' inchina
vostro servente, e spero
ristoro aver di voi, donna valente ;
chè avvene spessamente

che 'l ben servire a grato
 non è rimeritato ;
 allotta che 'l servente aspetta bene
 tempo rivene che merta ogni scoglio.

(Val. Nan.)

LXIV

Al cor gentil ripara sempre amore
 com alla selva augello in la verdura ;
 nè fè amor anzi che gentil core,
 nè gentil core anzi d' amor natura,
 c' adesso che fu¹ il sole
 sì tosto lo splendore fu lucente,
 nè fu davanti al sole ;
 e prende amor in gentilezza loco
 così propriamente
 come chiarore in clarità di foco.

Foco d' amor in gentil core aprende,
 come vertute in pietra preziosa,
 chè alla stella valor non discende
 anzi che 'l sol la faccia gentil cosa ;
 poichè n' à tratto fore
 per forza il sole ciò che 'n ell' è vile,
 stella li dà valore ;
 così al cor ch' è fatto da natura
 schietto, puro e gentile
 donna a guisa di stella lo 'namora.

Amor per tal ragion sta in cor gentile
 per qual lo foco in cima del doppiero,
 splendeli al suo diletto, claro, sottile,
 non li sta in altra guisa, tant' è fero ;

¹ qy. com fu.

però prava natura
 rincontra amor come fa l' aigua il foco,
 caldo per la fredura ;
 amor in cor gentil prende rivera
 per suo consimil loco
 come damas del ferro in la minera.

Fere lo sole il fango tutto 'l giorno,
 vile riman, nè 'l sol perde calore ;
 disse omo altier : Gentil per schiatta torno ;
 lui sembro al fango, al sol gentil valore ;
 chè non de' dar om fè
 che gientilezza sia fuor di coragio
 in dengnità di rè,
 se da vertute non à gentil core ;
 com' aigua porta ragio,
 e 'l ciel retien le stelle e lo splendore.

Splende in la intelligenzia del cielo
 Deo creator più ch' in nostri occhi 'l sole
 quella intende 'l suo fattor oltre cielo,
 lo ciel volgendo a lui obedir tole,
 e com segue al primero
 dal giusto Deo beato compimento,
 così dar dovria il vero
 la bella donna che negli occhi splende
 del suo gentil talento
 chi mai da lei ubidir non disaprende.

Donna, Deo mi dirà : Che presumisti
 (istando l' alma mia a lui davanti),
 il ciel passasti e fino a me venisti,
 e desti in vano amor me per sembianti ;
 c' a me convien la laude,
 e alla reina del reame dengno,

per cui cessa ogni fraude.
 Dirli poria : Tenne d' angiel sembianza
 che fosse del tuo rengno ;
 non mi fu fallo s' io le posì amanza.

(V.R.V. Giunta, Mon. &c.)

ONESTO DA BOLOGNA

LXV

Ahimè, lasso taupino ! altro che lasso
 non posso dir, s' io sono a greve meso ;
 sentomi 'l cor e ciascun membro preso
 morir sì forte ch' oltre a morte passo ;
 celar non posso più la greve noia,
 tanto contr' a me poia
 pena mortale e rea disaventura ;
 però quanto più dura
 la vita mia più soverchia il dolore :
 male ad uopo meo m' à creato amore.

Sì m' ài tu fatto, amor, ad uopo meo
 che m' è vergogna dir ciò che m' incontra ;
 tutto fui fatto solo a mia rincontra,
 però nol chiamo amor, ma amaro e reo
 per cui lo cor meo chiamo core morto,
 ingiuriato a torto ;
 ed anche me chiamo per lui mal nato,
 perch' è sì sventurato
 c' ogni mio membro si batte e s' adira,
 piangono gli occhi e l' anima sospira.

Pianguere gli occhi e lagrimar tutt' ora
 e di pianto bagnar tutto mio viso

possono ben, guardando a me conquiso,
e per lo corpo lasso ove dimora
l' anima mia per forz' a sospirare,
 che gli¹ è morte lo stare
più con lo corpo, c' arde più che 'n foco,
 e in nessun altro loco
potrebbe peggiorar sua condizione,
sì m' à condotto amor contro a ragione.

Ragion non fa chi m' accusa e riprende,
che contro al mio voler amor mi mena ;
ma chi non si conduol della mia pena
secondo umanità, pietade offende ;
dolor sente ciascun naturalmente,
 chè dovria tutta gente
gir per chiamar pietà alla donna mia,
 e quando va per via
dovria ciascun gridar : Merzè, merzede,
che non m' ancida s' eo l' amo di fede.

Di fede e di pietà, canzon, vestita
vatti alle donne e gettati a lor piede,
che preghin quella ch' ell' aggia merzede
un po' per Deo della mia lassa vita ;
dì che Deo sì com' ama pietate
 condanna crudeltate,
là 'nde di ciò assai più me dogl' eo
 con fede mia per Deo,
che in ogni parte à messo stato buono ;
ma quanto per me posso io gliel perdonò.

(Val.)

¹ *gy. l'.*

LXVI

La partenza che fo dolorosa
e gravosa più d' altra m' aucide
per mia fede di voi, bel diporto.

Si m' aucide 'l partir doloroso
ch' eo non *(oso)* pur a pensare
al dolor che convienmi portare
nel mio core di vita pauroso :
per lo gravoso stato e dolente
lo qual sente : com dunque faraggio
m' aucideraggio per mén disconforto.

S' eo mi dico di dar morte fera,
gioia stranera non vi paia audire ;
ahi, null' omo ode il mio languire,
mea pena dogliosa e crudera
che dispera lo coraggio e l' alma ;
tanta salma à di pena e abbondanza,
poi pietanza a merzè fece torto.

Torto fece, e fallì ver me lasso,
ch' eo trapasso ogni amante leale ;
ciascun giorno più cresce più sale
l' amor fino ch' eo porto nel casso,
e non lasso per null' increscenza,
chè 'n sofrenza conviene che sia
chi disia l' amoroso conforto.

Poi pietanza in altrui non si sciovra,
e s' adovra in altrui fuor che meve,
pianto mio, vanne a quella che deve
rimembrarsi di mia vita povra ;

dì che scovra ver me suo volere ;
 se 'n piacer l' è ch' eo senta la morte,
 a me forte gradisce esser morto.

(Giunta. Val. Nan.)

GUIDO CAVALCANTI DA FIRENZE

LXVII

Donna mi prega, perchè voglio dire
 d' un accidente che sovente è fero,
 ed è sì fero ch' è chiamato amore,
 sì che chi 'l nega possa il ver sentire.
 Ed al presente conoscente chero,
 perch' io non spero ch' om di basso core
 a tal ragione porti conoscenza ;
 chè senza natural dimostramento
 non ho talento di voler provare
 là dov' ei posa e chi lo fa criare,
 e qual è sua vertute e sua potenza,
 l' essenza, e poi ciascun suo movimento,
 e 'l piacimento che 'l fa dir amare,
 e s' omo per veder lo può mostrare.

In quella parte dove stà memora
 prende suo stato, sì formato come
 diafan dal lome, d' una oscuritate
 la qual da Marte viene e fa dimora.
 Egli è creato ed à sensato nome,
 d' alma costume, e di cor volontate ;
 vien da veduta forma che s' intende
 che prende nel possibile intelletto
 come in suggetto loco e dimoranza ;
 in quella parte mai non à pesanza¹,

¹ *qy.* posanza, possanza.

perchè da qualitate non discende ;
 risplende in sè perpetuale affetto ;
 non à diletto, ma consideranza,
 sì che non pote largir somiglianza.

Non è vertute, ma da quella viene,
 ch' è perfezione che si pone tale ;
 non razionale, ma che sente dico ;
 fuor di salute giudicar mantiene,
 e l' intenzione per ragione vale ;
 discerne male in cui è vizio amico ;
 di sua potenza segue spesso morte,
 se forte la virtù fosse impedita,
 la quale aita la contraria via ;
 non perchè opposto naturale sia,
 ma quanto che da buon perfetto tort' è
 per sorte, non può dir om c' aggia vita,
 che stabilita non à signoria ;
 a simil può valor quand' om l' oblia.

L' esser è, quando lo volere è tanto
 c' oltra misura di natura torna ;
 poi non s' adorna di riposo mai,
 move, cangiando core, riso e pianto,
 e la figura con pietate storna ;
 poco soggiorna ; ancor di lui vedrai
 che 'n gente di valor lo più si trova ;
 la nuova qualità move i sospiri,
 e vuol c' om miri non fermato loco,
 destandosi ira la qual manda foco ;
 imaginar non pot' om che nol prova ;
 e non si mova perch' a lui si tiri,
 e non si giri per trovarvi gioco,
 nè certamente gran saver nè poco.

Di simil tragge complessione sguardo,
 che fa parere lo piacere certo ;
 non può coperto star quando è sorgiunto,
 non già selvagge le biltà son dardo,
 chè tal volere per temere è sperto ;
 consegue merto spirto ch' è punto ;
 e non si può conoscer per lo viso,
 c' om priso bianco in tal obietto cade,
 e chi ben vade forma non lì vede,
 perchè lo mena chi da lei procede
 fuor di colore, d' essere diviso,
 assiso in mezzo oscuro, luci rade ;
 fuor d' ogni fraude dicer degno in fede,
 chè solo di costui nasce mercede.

Tu puoi sicuramente gir, canzone,
 dove ti piace ; ch' i' ò sì t' adornata
 c' assai lodata sarà tua ragione
 dalle persone c' ànno intendimento ;
 di star con l' altre tu non ài talento.

(Giunta. Val. Nan. Mon.)

LXVIII

Poichè di doglia cor convien ch' io porti,
 e sento di piacere ardente foco,
 che di vertù mi tragge a sì vil loco,
 dirò com' ò perduto ogni valore.

Io dico che miei spiriti son morti,
 e 'l cor, c' à tanta guerra e vita poco ;
 e se non fosse che 'l morir m' è gioco,
 fare' ne di pietà piangere amore.

Ma per lo folle tempo che m' à giunto
 mi cangio di mia ferma opinione
 in altrui condizione ;

sì ch' io non mostro quanto io sento affanno
 là 'nd' io ricevo inganno ;
 chè dentro dello cor mi passa amanza,
 che se ne porta tutta mia speranza.

(Giunta. Val. Nan.)

CINO DA PISTOIA

LXIX

Avegna ch' io non aggio più per tempo
 per voi richiesto pietate ed amore
 per confortar la vostra greve vita,
 non è ancor sì trapassato il tempo
 che 'l mio sermon non trovi il vostro core
 piangendo star con l' anima smarrita,
 fra se dicendo : Già te n' ei 'n ciel gita,
 beata gioia, come chiamava il nome ;

lasso me, quando e come
 vedervi potrò io visibilmente
 sì che ancora a presente
 far i' vi possa di conforto aita ?
 dunque m' udite, ch' io parlo a posta
 d' amor, alli sospir ponendo sosta.

Noi provamo che in questo cieco mondo
 ciascun si vive in angosciosa noia ;
 chi non à avversità, ventura il tira ;
 beata l' alma che lascia tal pondo
 e va nel ciel ov' è compiuta gioia,
 gioioso il cor for di corrotto ed ira :
 or dunque di che il vostro cor sospira,
 che rallegrar si de' del suo maggiore ?

che Dio nostro signore
 volse di lei, com' avea l' angel detto,

per farne il ciel perfetto ;
 per nova cosa ogni santo la mira,
 ed ella stà dinanzi¹ alla salute,
 inver lei parla d' ogni sua vertute.

Di che vi stringe il cor? che pianto adopra?
 chè dovresti d' amor sopraggioire,
 c' avete in ciel la mente e l' intelletto ;
 li spirti vostri trapassar di sopra
 per sua vertù nel ciel ; tale è 'l disire
 c' amor là sù li pinge per diletto.
 O omo saggio, o Dio, perchè distretto
 vi tien così l' affannoso pensiero ?

per suo onor vi chero
 c' allegramente prendiate conforto,
 nè abbiate più il cor morto,
 nè figura di morte in vostro aspetto
 però che Dio locata l' à fra i suoi,
 e tuttora dimora ella con voi.

Conforto già, conforto l' amor chiama,
 e pietà prega, per Dio, fate presto ;
 or inchinate a sì dolce preghiera,
 spogliatevi di questa veste grama,
 da che voi siete per ragion richiesto ;
 chè l' omo per dolor muore e dispera.
 Come vedrete poi la bella ciera
 se v' accogliesse morte in disperanza ?

da sì greve pesanza
 traete il vostro core omai, per Dio ;
 che non sia così rio
 ver l' alma vostra, che ancora ispera
 vederla in cielo, star nelle sue braccia ;
 dunque di speme confortarvi piaccia.

¹ *gy.* stando innanzi.

Mirate nel piacer ove dimora
la vostra donna ch' è in ciel coronata
ond' è la vostra speme in paradiso ;
e tutta santa, ormai vostra, inamora
contemplando nel ciel dov' è locata ;
il vostro cor per cui istà diviso,
che pinto tiene in sè beato viso ?
secondo ch' era quà giù maraviglia,
così lassù simiglia ;
tanto più quant' è me' conosciuta ;
come fu ricevuta
dagli angeli con dolce canto e riso,
gli spiriti vostri rapportato l' anno,
che spesse volte quel viaggio fanno.

Lassù parla di voi con que' beati,
e dice loro : 'Mentre ch' io fui
nel mondo ricevetti onor da lui,
laudando me ne' suoi detti laudati' ;
e prega Dio lor¹ signor verace,
che vi conforti sì come lui piace.

(Vil. Tr. D'A. & B.)

LXX

Degno son io ch' i' mora,
donna, quando vi mostro
ch' i' ò degli occhi vostri amor furato ;
chè certo sì celato
men venni al lato vostro,
che non sapesti quando io² n' usci' fora ;
ed or perchè davanti io non m' attento
mostrarlo in vista vera,
ben è ragion ch' io pera,
solo per questo mio folle ardimento ;

¹ dy. lo rè, . . .

² gy. ei.

ch' io dovea innanzi, poi che così era,
 sofrir ogni tormento,
 che farne mostramento
 a voi c' oltre a natura sete altera.

Ben son stato ozioso
 poi ch' ho seguito quanto
 mostrar ver me disdegno vi piacesse ;
 ma se non vi calesse
 di mie follie alquanto,
 destando il vostro cor non disdegnoso ;
 perciocchè questo amor c' allor furai
 per sè stesso m' ancide,
 e dentro mi conquide,
 sovente mi fa rio tragger più guai,
 e in tal guisa il mio cor, lasso, divide,
 che dentro a lui menai ;
 donna mia, unque mai
 così fatto giudizio non si vide.

Di mi' ardir non vi caglia,
 donna, che vostra altezza
 mover non si convien contro sì basso ;
 lasciatemi gir, lasso ;
 c' a finir mia gravezza
 fo con la morte volontier battaglia.
 Vedete ben che non ò più possanza ;
 dunque al mio folleggiare
 piacciavi perdonare,
 non per ragion, ma vincavi pietanza ;
 ben più che far vendetta e da lodare
 signor anza
 che perdonanza
 usa nel tempo che può gastigare

LXXI

Non spero che già mai per mia salute
 si faccia, o per vertute di soffrenza,
 o d' altra cosa,
 questa sdegnosa di pietate amica,
 poi non s' è mossa da ch' ell' à vedute
 le lagrime venute per potenza
 della gravosa
 pena, che posa nel cuor c' à fatica ;
 però, tornando a pianger la mia mente,
 così dolente vado tuttavia,
 com' om che non sente nè sa. ove sia
 da campar, altrove ch' in parte ria.
 Non so chi di ciò faccia conoscente
 più omai la gente, che la vista mia,
 che mostra apertamente
 come l' alma disia,
 per non vedersi il cor, partirsi via.

Questa mia donna prese nimistate
 allor contra pietate che s' accorse,
 ch' era apparita
 nella smarrita figura ch' io porto,
 però che vide tanta nobiltate
 così pone in viltate chi mi porse
 quella ferita,
 la quale è ita sì che m' a 'l cor morto.
 Pietanza lo dimostra, ond' è sdegnata
 ed adirata per questo che vede ;
 ch' ella fu risguardata ove non crede
 c' altri riguardi, per vertù che fide
 d' una lancia mortal, c' ogni fiata
 ch' è asfilata di piacer procede ;

io l' ò nel cor portata
da poi c' amor mi diede
tanto d' ardir ch' io vi mirai con fede.

Io la vidi sì bella e sì gentile
ed in vista sì umile, che per forza
del suo piacere
a lei veder menaron gli occhi il core.
Partissi allora ciascun pensier vile,
e amore, ch' è sottile sì che sforza
l' altrui savere
al suo volere, mi si fè signore.
Dunque non muove ragion il disdegno,
ch' io convegno seguire isforzato
lo mio disio secondo ch' egli è nato,
ancor che da vertù sia scompagnato;
perchè non è cagion, ch' io non son degno;
c' a ciò vegno come quei ch' è menato;
ma questo sol m' assegno,
morendo sconsolato,
c' amor fa di ragion ciò che gli è grato.

(Vil.)

ABBREVIATIONS USED IN THE NOTES

| | |
|---------------|--|
| D. C. | = <i>Divina Commedia</i> . |
| V. N. | = <i>Vita Nuova</i> . |
| V. E. | = <i>De Vulgari Eloquentia</i> . |
| Conv. | = <i>Convivio</i> . |
| All. | = Allacci. |
| Val. | = Valeriani. |
| Mon. | = Monaci, <i>Crestomazia Italiana</i> . |
| V. R. V. | = <i>Il Libro de Varie Romanze Volgare</i> (Cod. Vat. 3793), a cura di S. Satta. |
| A. R. V. | = <i>Antiche Rime Volgari</i> (Cod. Vat. 3793), pubblicate per cura di A. d'Ancona e D. Compareschi. |
| Chig. MS. | = Chigian Manuscript. |
| Gloss. Occ. | = <i>Glossaire Occitanien</i> . |
| Vill. | = Villarosa, <i>Rime Antiche Toscane</i> . |
| Nan. | = Nannucci, <i>Manuale della Letteratura del primo secolo della Lingua Italiana</i> . |
| D'Anc. e Bac. | = D'Ancona e Bacci, <i>Storia della Letteratura Italiana</i> . |

NOTES

NOTES

I.

FOR the history of Piero delle Vigne, or Petrus de Vineis, students may refer to almost any commentary on Dante, *Inf.* xiii. 58 sqq. Dante does not cite him as a poet ; but he was one of the earliest vernacular Italian versifiers ; and the facts that he died about the middle of the fourteenth century, and that from 1230 or so onwards he was busily engaged in State affairs, holding the offices of logothete and protonotary to Frederick II, whose right-hand man he was for many years, entitle us to refer most of his poems to the first thirty years of the century ; while the existence of a *tenzone*, or poetical debate, on the nature of love, between him, Jacopo Mostacci, and the Notary of Lentino, enables us more or less to date those writers, less known to general history. Pietro is generally credited with having invented the sonnet, the indigenous and most typical form of Italian poetry.

The actual date of the present piece is not known ; but I have placed it at the head of this collection, as it seems thoroughly to strike the key-note of 'Trecentist' verse. Allacci, who includes it in his selection, assigns it to the Notary. His text varies a good deal from that of the Vat. MSS.

It will be noted how each stanza opens with one or two of the words with which its predecessor concludes. A similar artifice occurs in Nos. XIII, XLV.

The 'art', as Dante calls it, or structure of the stanza, is simple. The lines are hendecasyllabic, with the exception of 9 and 10, which are heptasyllabic. The metre is iambic. The rimes run ABCABC, CDEEDC. The few internal rimes, as in St. 2. 8 and 4. 2, are probably accidental.

STANZA 1, l. 1. *ed ène*. V.R.V. reads *eue*. A.R.V., following Allacci, has *e vene*. This is slightly nearer to the *ductus literarum*; *ène* gives a much better sense, when we

remember the 'movemur et sumus' of Acts xvii. 28, besides avoiding the awkward repetition in l. 3, so that I have preferred to regard the *u* as a blunder of the scribe (or reader) for *n*. The *ne* may be the not uncommon superfluous enclitic (as, for instance, *vane* in *Purg.* xxv. 42); or, better, have its full force of 'thence', *inde*. The insertion of *ed* seems quite permissible.

l. 4. *divisare*: 'describe.' So *Purg.* xxix. 82. The annotator (Rovillin) of the Lyons ed. (1551) of Dante calls it 'modo di parlar Francese'. It is certainly a Provençalism.

l. 7. *ma sì*. We say 'but even so'.

l. 10. *ca* = *che*; both 'that' and 'than', *quod* and *quam*. The latter sense was no doubt the original; *ca* is intermediate between *quam* and *che*. It is a common form in early Italian.

l. 11. *tale*. All. has *sì gran*.

STANZA 2, l. 1. *Istato*: *i* is extra metrum.

l. 4. *norato*: *onorato*. The omission of the *o* is very usual.

l. 7. *c' à*. All. *che*.

l. 9. *aunor=onor*; a very frequent form. **Conoscenza**, often written *canoscenza*, 'intelligence', is another stock attribute of the 'donna'.

l. 11. *talento*, 'will', 'inclination'; as often in Dante.

STANZA 3, l. 1. *ad essa*: V.R.V. *adesa*. Perhaps we should read *adesso*; *esso* indeclinable is often appended to a preposition with an intensitive force. Thus *soppresso*, *Inf.* xxiii. 54; *conesso*, *Purg.* iv. 27. See Diez, ii. 426. It must not be confused with *adesso*, adverb of time. **davanza**: probably only 'superabounds'; though the verb *davanzare*, formed from adverb *d'avanzo*, does not occur later, nor is it recognized by Crusca. It may conceivably be adapted from Prov. *davant anar*, 'to precede, escort': in which case one is reminded of Ps. xcvi. 6, where an Italian version of 1573 has 'la gloria e l' ornamento avanti a quello'. Such Scriptural reminiscences, with ascription to the lady of divine qualities, are frequent—and daring—enough in these poems, just as they were commonplaces of courtly flattery.

l. 8. *briga* (Fr. *brigue*= 'intrigue'), a word of obscure origin, means 'strife', 'worry'. *briga di n. e d'af.*= 'having to struggle with annoy and weariness'. (V.R.V. *edinoia*—the *e* superfluous).

I. 9. V.R.V. *corico pragione*, obviously corrupt. The slight alteration of *corico* to *carico* allows a sense to be extracted. ‘A little good, acquired without too much trouble, is better than wealth (lit. a rich man) by natural right (i.e. unearned) after he passes his prime.’ For *ragione* see note to No. XIX, St. 4, l. 6.

I. 11. All. *ma lo mio ricchore de' e.* l., which looks like a gloss.

I. 12. i': All. *che*; perhaps better; with comma for semicolon at end of preceding line.

STANZA 4, l. 1. *agio* must be scanned as one syllable; pronounced *ai'*. So *voglio*, *deggio*, *gioia*, *noia*, and similar words.

ll. 5, 6. All. *per cui chanto e son di gioia guaruto [sic] e tengno me sovr' ogn' altro amadore.* Of the next three lines he makes a complete hash.

ll. 7-9. Gaspary (S.P.S., p. 51) quotes a similar sentiment from Pons de Capdueil as an instance of the Italians’ debt to the troubadours. The expression is no doubt very like; but this sentiment is surely a commonplace of all amatory poetry, down to ‘Si le roi m’avait donné Paris sa grand’ville.’

I. 12. *core*, rhyming to *core* (l. 6) in practically the same sense, is contrary to the general rule of ‘equivocal’ rime. See V.E. ii.

I. 13. Possibly we should read here *amore*. The two words are often substituted for each other by scribes.

STANZA 5, l. 1. *mio*: like *tuo* and *suo*, very rarely a disyllable; so rarely that, when it occurs, one may suspect a syllable dropped in the MS.

I. 2. *abento*: ‘rest,’ ‘solace.’ This pretty word, of constant occurrence in the early poets, seems to have disappeared entirely by Dante’s time. Diez (*Wörterbuch*) calls it Sicilian. Its derivation is unknown, but it is probably connected with *ventus*; the idea being of a cool, breezy place, such as a Southerner would find refreshing, just as more northern people formed *abri*, ‘shelter,’ from *apricus*, ‘warm.’

I. 3. *grazie*: three syllables; as *grazioso* in Inf. v. 88 is four.

I. 5. *al chiaro viso*: V.R.V. *col*, which makes the line too long. A.R.V. escapes by adopting *chiar*, a doubtfully possible form. It seems simpler to read *al*. *Au cler vis* is a stock phrase in early French poetry.

ll. 9, 10. These lines, as given by the Vat. MS., are obviously corrupt. They are short, and the rime *fallo—parlo*, though not unexampled, is not satisfactory. Casini, in his note to A.R.V., suggests:

Dunqu' eo nom posso farlo,
Nom fallo se non parlo.

This is plausible; it might be better with *nè 'm* for *nom* in the second line. I would however suggest converting the present to the future:

Dunqu' eo nom falleragio
Se no 'nde parleragio.

'nde: often used, especially with *no* or *non*, for the later *ne*.

II.

Again we find, though with less precision, the last line of each stanza echoed in the first of the next. Rime-scheme: ABAB, CDDC.

STANZA 1, l. 1. *disio*: *Bella Mano io vivo*. If *disio* be retained, it must be regarded as sb., governed by *ò*.—*speranza*: Nan. and other editors give *fidanza*, to avoid the riming of the same word in the same sense; but there seems to be no authority for this, though it is otherwise better. But see Stanza 3, ll. 1, 2, where *disio* and *speranza* are again coupled.

l. 3. MSS. (Vat. and Laur.) *e guardomi*. *mi*: the quasi-reflexive form is common enough in Dante, as elsewhere. See for examples *Inf.* ii. 9, *Purg.* xxiv. 52, 91, *Par.* xxii. 27, 36 (where *ti riguarda* has much the same sense as *guardomi* here). The pronouns probably represent the Latin dative, not the accusative. So *mi teria* below, Stanza 2, l. 3.

l. 6. *ed*: *e* is frequently used to introduce the second member of a sentence involving time or condition. Wiese, §§ 117, 118, gives many instances. Others may be found *Inf.* xxv. 34, 50. In *V.N.*, § 24 we have 'sedendo io pensoso in alcuna parte, *ed* io mi sentii,' &c.—*spanna*: images drawn from navigation are very common.

STANZA 2, l. 3. *bello=ben lo*; A.R.V. *be lo*. 'Truly I should hold it.' Nan. omits *lo*.

l. 7. The story of Pyramus and Thisbe is a stock ornament. Dante's use of it in *Purg.* xxvii. 37-39 and xxxiii. 69 will be remembered.

STANZA 3, l. 4. *ched*: the *d*, retained to avoid hiatus, is of course a relic of Latin *quod*. *Che* in early Italian serves as a universal relative, much like 'which' in Elizabethan (and to this day in illiterate) English. Instances are frequent. Here, of course, it stands for *quando*.

l. 5. *lena*: so MSS. Bella Mano, Val., Nan., A.R.V., alter to *cera*, 'face,' in order to save the rime with *spera* (the reading of the MSS. in l. 8). But the epithet *aulente*, 'fragrant,' is far more suitable to *lena*, 'breath.' Mon., who keeps *lena*, thinks the author may have been satisfied with an assonance; but it seems better to risk *spena* (for *spene*) in l. 8. The alteration of final *e* to *a* is not unexampled, e.g. *suora* for *suore*; while assonance is seldom, if ever, permitted.

l. 6. Gaspary quotes a Provençal parallel; but here again the notion of dying for love might surely have occurred to the writer independently. There are plenty of parallels, without counting universal commonplaces.

STANZA 4, ll. 2, 4. *dimando—mi mando*: this is the reading of the MSS., and the sense seems fairly clear. 'I now demand my own heart at your hands.'—The notion of the lady having the lover's heart in her keeping is of course very common; sometimes, as in *V.N.*, § 3, she feeds on it—'and the time seems long to me since I have been sending love into your heart.' I take *mi mando* to be another instance of the quasi-reflexive. It might be better to read *fino che* for *che fino*. *Fino* is of course the regular term for the 'courtly' love; and a scribe could hardly have seen the two words in one line without coupling them. Mon. reads *mi manda*, presumably taking *amore* as the subject, assuming the author, it would seem, to have again chanced his rime. A.R.V. saves him by reading *dimanda*; but either the object or the subject seems lacking according as we make *cor* subject or object. Bella Mano has in line 4 *vi mando*; which, if any emendation is needed, seems the best.

l. 5. Vat. MS. *piaciere*: this is clearly wrong. Even so careless a rimer as Mon. makes Pietro to have been could not

have allowed *-ere* and *-ento* to pass. Val. emends to *guardar tempo vi sia in piacemento*; Nan. follows him. The omission of *che* is quite usual; but it seems simpler to omit *mi*.

1. 6. **spanda**: we might have expected *spanni*, after the previous use of the word; but very probably the author thought them the same.

1. 8. **insengnamento**: Prov. *ensenhamen*, 'instruction,' 'guidance'; another technical troubadour's term.

STANZA 5, l. 2. à 'm **ballia**, 'has in keeping'; another favourite word. It only occurs twice in *D.C.*, of St. Peter with the keys and of Cato with the souls. It occurs in a Canzone attributed to Dante (xvi. 65). From *bailo*, a steward, *bailiff*—Lat. *bajulus*, 'a porter.' Fr. *bailler*, Eng. *bail*. With accent thrown back, *bálio*, *bália*, it means guardian or nurse (*Conv.* iv. 5).

1. 8. **volire**, Sicilian pronunciation of *volere*. The spelling is sometimes changed to suit the rime, sometimes not.

Dante avoids the *-ere*, *-ire* rime, though he sometimes permits himself that of *-preso* with *-iso* and the other Sicilianism of *u* for *o*. Mon. *valore*. (Why?)

III.

Nothing is known of the personal history of Giacomo the Notary, of Lentino in Sicily. He seems to have been a prolific poet, much (and often justly) admired throughout the thirteenth century, and much quoted by those who at a later time took notice of the early writers. We know that he was a contemporary of Piero delle Vigne and Jacopo Mostacci of Pisa, from the sonnet-debate between the three on the nature of love, which has come down to us. (The sonnets in question: 'Sollecitando un poco il mio savere,' 'Però c' amore non si può vedere,' 'Amor è un desio che ven da core,' are printed separately by Val. and in their proper connexion by Monaci, *Crestom.*, p. 61.) It will be remembered how, in the famous passage *Purg.* xxiv. 55-57, Bonagiunta of Lucca is made to name 'the Notary', Guittone, and himself, as exponents of the older, more conventional and less spontaneous, style of verse. Never-

theless there is a vivacity about many of his poems which is often as pleasing as the greater finish of the *stil nuovo*. We may take it that he was one of the cultivated men who frequented the Court of Frederick.

This poem is the first in the Vatican MS. collection. Dante quotes it, though without naming the author, in *V.E.* i. 12, as an example of polished diction and 'courtly' vocabulary, in contrast to the usual coarse style of the ordinary 'Apulian'.

The poem consists of 16-line stanzas, the first three of each four being hepta-, the fourth hendecasyllabic. Rime-scheme: ABACDBDC, EEEfGHHiG (the small letters indicating internal rhymes at the sixth and seventh syllables).

STANZA 1, l. 2. *priso* for *presa*. See note to last line of No. II. Cf. *Purg.* i. 95, iv. 126.

l. 4. *non m' aita*: 'my wish to speak is no help to me.'

l. 8. *teneselo*: Vat. MS. *etenolosi*; Giunta (following Palatine MS.) *teneselo' aita*; Nan. *teneselo a vita* (interpreting *se lo tiene*); Mon. *tenelosi in v.* The best sense seems to be 'Love keeps my heart alive for himself'. It is rather tempting to read *e' lo tenese*, 'might he keep it!'

l. 16. *vidi*: the principal MSS. and all edd. till Carducci in 1876 have *vide*; but *vidi*, obviously the right reading, is preserved, says Casini, in a *Memoriale*, or note-book, at Bologna. Cf. *Par.* xix. 141 (according to the best reading). Render 'to my own hurt I saw.'

STANZA 2, ll. 1-4. Cf. No. I, last lines.

l. 6. 'beside the way I am distressed.' For the use of *verso* or *inverso* in a comparison, cf. *Purg.* iii. 51, *Par.* xxiv. 95.—A suggested reading is *in ver*, 'in truth'; abolishing the stop at end of this line, and taking *ch'* to stand for *chè*, 'since.' But this gives no better sense.

l. 7. *coralemente*: 'from my heart.' An imported Provençal word; not in *D.C.*, but used once by Dante in a sonnet, *V.N.*, § 22.

l. 8. *che non credo mai si stingua*: note the omission of *che* after *credo*—an idiom common to Italian and English; and *stingua*, subj. because of the negative preceding (Diez, iii. 346).

l. 11. The salamander is another creature which plays

a great part in the fauna of the troubadours and their Italian imitators.

- l. 16. 'Comes to the ear, and brings me no grain.'

STANZA 3, ll. 5, 6. *improdito*: so the Vat. MS. The Laurentian (Redi's) has *om prudito*, according to Monaci, who says that the lines are missing in the Palatine. Giunta has *e' parmi uno spirito*; which Casini (perhaps on the strength of this) avers to be the reading of the Pal. The Memoriale has *impedito*; an ugly image, which pleases some modern Italian critics. (Is *impedito* ever found for *impeso* or *impenduto*?) This seems to be a case of *lectio difficilior potior*. *Improdito* is no doubt an unusual word; but may it not mean 'one deprived of prowess,' 'in a fright,' the opposite of *prode*?—*lo cor*: Giunta *ch' al cor*.

- l. 7. *chito*: i. e. *cheto*, 'quiet.'

l. 10. *sturba*: *cancella* (Nan.). Perhaps rather 'makes a mess of it'.

l. 11. *pura* seems to be equivalent to *pure* (which Val. reads); Giunta: *però che*. For the image, cf. *Par.* xiii. 78.

- l. 14. *propia*: as usually, for *propria*.

l. 16. *se s'apprende*: so V.R.V. A.R.V. and Mon. *s'oprende*—apparently a 'vox nihili'. Giunta, following Pal. MS., has *ove s'apprende*, which Nan. interprets 'whatever he catches hold of'. But should not the verb in that case be in the subj.? *Apprendersi* in a physical sense = *appigliarsi* is, to say the least, very rare, unless in the metaphorical use of fire catching, plants taking root, and the like; but it is hard to find another sense for it here.

STANZA 4, l. 1. If *che* be retained, there seems no verb for *amore*. Giunta gets out of the difficulty by reading *m' è suave*.—*ave*, 'has got me.'

- l. 4. *fortuna*: in the common technical sense of 'storm'.

- ll. 5, 6. 'Gets away by jettison from the place of danger.'

ll. 11, 12. *afondàra, gravàra*: archaic form of cond. It is formed directly from the Lat. pluperfect (Diez, ii. 133). So in English, e. g. 'yea, the waters had drowned us, and the streams had gone over our soul.'

- ll. 13–16. 'As the storm breaks up when it touches the earth,

so do I break up, and seem to get repose when I sigh and weep.' —*creio* for *creggio*, i. e. *credo*; formed on the analogy of *veggio*, *veio*, for *vedo*. In the latter case the 'palatalized' form is due to the Lat. *video*. (Wiese, p. 132.)

STANZA 5, l. 3. **inamorato**: *i* between two *n*'s dropped in scansion.

l. 7. **lasso**: Lat. *laxo*, 'set myself loose.' In l. 5 it is the adj. 'weary'.

l. 11. 'all in its fleshly form.'

l. 16. **tal lo vederia**. Note omission of relative.

IV.

This pretty little poem so strongly resembles the 'Acmen Septimius' of Catullus as to make the reader wonder if the Notary can have had any knowledge of that famous piece. Not only is the sentiment very similar, but the form, partly narrative, partly dialogue, is alike in both, except that, whereas in the earlier the poet narrates, here the lover tells the story himself. Though the MS. of Catullus was not rediscovered (at Verona) till after 1300, some individual poems seem to have been known throughout the Middle Ages; and this is as likely as any to have been handed down in Florilegia. Some of the more obvious resemblances are quoted; others will occur to the reader. It may be noted that the lover uses *tu*, not *voi*.

The lines are heptasyllabic throughout: rime - scheme ABABCCBDB.

STANZA 1, l. 1. *coninciare* (or *coninzare*) is more usual at this time than *com-*.

l. 3. **al mio parimento**: 'in my opinion.' Often *al mio parere*; used by Dante once or twice (e.g. *V.N.*, § 3; *Par.* ii. 84), but only in verse. Petrarch and Boccaccio also have it.

l. 4. **Agri—Messina**: Acre and Messina may be taken to denote Palestine and Sicily; to an Italian the most eastern and western of Frederick's realms. So Catullus uses 'Syrias Britanniasque'—the extremities of the Empire. All., not perceiving this, reads *du qui*.

STANZA 2, ll. 1, 2. Cf.:

ut multo mihi maior acriorque
ignis mollibus ardet in medullis.

1. 6. All. *laniata*, probably to avoid the necessity of making four syllables of *lanciata*.

1. 7. Cf. No. V, Stanza 2, l. 3. The hidden wound is a commonplace.

1. 8. It might be better to read *membriti*; *fiata* being properly a trisyllable.

STANZA 3, ll. 2, 4, 7, 10. As Casini notes, *-ento* and *-ente* seem to be accepted as sufficient rimes.

STANZA 4, ll. 1, 2. Cf.

Ni te perdite amo atque amare porro
omnes sum assidue paratus annos.

ll. 3-6. Gaspary quotes some lines of Peyrols as suggesting these, but the resemblance is not very close; and the *lusingatore* or slanderer is a commonplace of the school.

l. 3. *lusingatore*, Prov. *lauzenjador*, in the sense of both 'slanderer' and 'flatterer'. In the face of this double sense the usual derivation from Lat. *laus* will hardly hold, and it seems better to regard the word, which runs through all the Romance languages, as of Teutonic origin, and akin to Eng. *leasing* (:lying).

ll. 5, 6. Another reading is to put no stop at the end of l. 5, and to take *per* = 'in spite of,' a sense which it has in *perchè*, *Purg.* v. 58.

1. 8. 'may he never see a spring.' Casini suggests transposing the last two couplets, which certainly makes the sense run more smoothly.

V.

Heptasyllabic throughout; rime-scheme ABCABCDDC.

STANZA 1, ll. 4-6. The meaning seems to be 'as a painter who is thinking about some scene other than his real subject, and paints that instead of it.'

STANZA 2, l. 1. *porte* for *porti*.

l. 4. Vat. *anzi m' asembra morte*. I have followed Monaci

in preferring the Palatine. The Laurentian has ; *e molto mi par forte. forte*=hard, as *Purg.* xxix. 42. This on the whole seems to give the better sense ; but either will do.

STANZA 3, l. 2. *pintura*: of course, a mental picture is meant.

l. 4. *vio* = *veio* for *veggio*.

ll. 7-9. 'Passo oscuro,' says Casini. It hardly needs explanation for readers who know their Bible.

STANZA 4, l. 4. *invoglia* : 'wraps up,' *involvat*. So *scioglia*, (*ex*)*solvat*. Not to be confused with *invogliare* from *voglia*, in *Purg.* xiv. 110, *Par.* iii. 84.

l. 5. Laur. *tanto prende più loco*. So All. Probably a later alteration, to make the dependent clause more symmetrical. It might seem easier to do this by reading *quando* in the previous line, with the Pal. MS.

STANZA 5. The Vat. MS. transposes this and Stanza 6 ; spoiling the sequence of ideas.

l. 1. *siete* must mean 'are there' ; but this use is unusual.

l. 9. *bella* : Laur. and All. *forte* ; obviously another attempt to make the sense run more easily by avoiding the change of person.

STANZA 6, l. 1. Vat. *Perzo (perciò) s' io v' ò laudata*. With this the stop at end of l. 6 would be replaced by a comma.

ll. 7, 8. The readings vary somewhat, though not materially. Laur. has *aggiatelo*, and *voi dire*, which may stand for *voglio dire* or *voi direi*. Allacci, Monaci, and Casini take the former view ; but the reading of the Vat. is good enough.—*singa*, i.e. *signa=segno*. This playing fast and loose with genders is not very uncommon ; and in this case the Lat. plural in *a* may justify the fem. termination. It is possible that there may be a reminiscence of the Prov. *senhal*, or secret name under which the troubadour celebrated his lady. Here the 'signal' is the poet's silence. Gasparry's suggestion of *Zò ch' io no dire' a lingua* brings this out better.—*ciò* (Vat. *zo*) must be taken as *dì ciò*, unless for *ciò che* we may read *di ciò*, with the common omission of the relative.

STANZA 7, l. 1. Laur. has *Mia canz. fina*, and in l. 3 *maitina*, forgetting the rime-scheme ; and in l. 4 *fina*. Pal. omits the stanza altogether.

VI.

Rime-scheme: AaBAaBbCCDD. It will be noticed that the same rime-endings are kept throughout. With this poem may be compared that by Prezivalle Doria, *Amor m' ha priso*; though in that the lover is more submissive.

STANZA 1, l. 2. A.R.V. *orgolglio m' è rendente*. If we keep the reading of the MS., -*oglio* must be pronounced as one syllable, as often in *voglio*. Prov. *orguelh, vuelh* had no doubt some influence in producing these syncopations (or whatever the correct term is). With either reading the first two lines are not very clear. Allacci's reading *Poi benvolenza d'orgoglio ma [qy. me] rendete* makes that line indeed simple enough, but has no connexion with the preceding and following. *Poi* must answer to *prima*. The sense seems to be: 'Your pride in face of my suffering, which restores me (sc. to myself), wrought in my heart at first grief, then goodwill,' i.e. a feeling of easy indifference. The sentiment is common enough. 'If now I be disdained, I would my heart had never known you'; 'If she think not well of me, what care I how fair she be?'—and so on.

l. 4. And take delight to increase a wretch's woe,

Then all her nature's goodly gifts are lost. (SPENSER.)

ll. 5–8. The lover is soon in bondage again. He must do as all the world does and go in fear of his lady. He does not even wish for fair looks, if she has not love in her heart. (St. 2.)

STANZA 3. He is ready to obey her; he has done nothing to repent of. Then again he plucks up a little spirit. Some feeling of pride towards a disagreeable person is but human; but her pride against his humility is immoderate.

l. 3. *penitenza* is a kind of 'cognate accusative' to *pianger*.

l. 7. *sorchietaza*: formed from O.Fr. *sorcuidance*, 'presumption' (the place of which was early taken by *outrecuidance*). Or, reading *sor chietanza*, we may interpret 'beyond possibility of any settlement'.

STANZA 4. 'Those who are unjustly harsh come to repentance; and I venture to hope that love is beginning to punish her. So she, my joy, would be prettier if her pride is humbled; love can do it—it is his wont.'

l. 5. *giente*: a regular word, borrowed from Provençal, to denote all that is graceful, morally and physically. Dante uses it frequently in lyrics, but not in *D.C.* Afterwards *gentile* took its place, though with a rather stronger meaning, ‘noble.’

STANZA 5. ‘You cannot have perceived how pride has ruined Florence, and how Pisa has the good sense to shun the aims of proud folk. Your pride is as stubborn as that of Milan at her *carroccio*.’—Here the Ghibelline poet shows himself; and incidentally enables us to date the poem with some accuracy. In 1232 Frederick had inflicted a heavy fine on Florence for its contumacy, particularly in carrying on hostilities against Siena. Pisa, on the other hand, had always been loyal, and accepted his measures for keeping the peace. Milan had suffered a severe chastisement in the battle of Cortenuova (Nov. 27, 1237). On that occasion the Milanese had made a last stand round their *carroccio*; which was, however, captured and sent to Rome. The event carried dismay among the party; Piero delle Vigne and Frederick himself announced it in letters to princes and peoples. It must have been fresh in memory when this was written.

l. 4. *intenza*: a word of various meanings. Here it probably has its primary sense of ‘aim’ or ‘intention’.

l. 6. *Melan a lo carroccio*: cf. ‘*Piramo alla gelsa*,’ *Purg.* xxxiii. 69.

l. 8. *sgombra*: intr., ‘disencumbers himself.’

VII.

Jacopo Mostacci is just not only a name. He is believed to have been a Pisan. As has been mentioned, he took part with Piero delle Vigne and the Notary in a sonnet-debate on the nature of love; so that he must have been their contemporary, though probably their junior. Monaci quotes from a Spanish chronicle a mention of his having been sent to Spain by Manfred in July 1260 as one of a commission to negotiate a marriage, doubtless that of Manfred’s daughter Constance with Peter, son of James, King of Arragon. See *Purg.* iii. 115. Obviously, therefore, he was a person of some consideration. The present piece is, as to its first three stanzas, an almost literal rendering of

a Provençal poem, the authorship of which is assigned to various troubadours, including Cadenet and Peire Ramon :

Lunga sazon ai estat vas amor
Humils e francs, et ai fait son coman —.

Gaspary (*S.P.S.*, chap. 2 *ad init.*) gives the Italian poem in full, with variants and notes, also the three stanzas of the Provençal. English readers will be struck with the resemblance in tone, and often in expression, to Sir Robert Ayton's 'I loved thee once, I'll love no more'; while the opening lines recall the well-known song 'Since first I saw your face, I resolved to honour and renown ye'—both of about 1600, at which date the poem, so far as is known, had not been printed. Nor, so far as I am aware, had it been imitated by any of the *Cinquecentisti*, whose influence upon English poetry towards the end of the century was so well marked.

The Cruscan Dictionary (s. v. *adonare*) assigns the poem to Guittone.

The rime-scheme is simple : ABCABCDEDE. Lines 3 and 6 are heptasyllabic.

STANZA 1, l. 4. **adesso** = *sempre*, says Gaspary; but it is probably more nearly equivalent to the older English use of 'presently'.

l. 6. **nonde**, Lat. *non inde* : now *non ne*.

STANZA 2, ll. 1-6.

'Nothing could have my love o'erthrown,
If thou hadst still continued mine;
Yea, if thou hadst still remained thy own
I might perchance have yet been thine.' (AYTON.)

l. 2. This line, as given in the MS., is a syllable short. The insertion of *si* seems obvious.—**adonata**. *Adonare* is from Lat. *donare*, but its sense appears to have been modified by *domare*. It usually has the meaning of 'to subdue', as in *Inf.* vi. 34. Reflexively it means 'to surrender', as *Purg.* xi. 19. It was confused with *adunare* by the earlier makers of vocabularies, such as Francesco d'Alunno, and, to some extent, the Cruscans. In Provençal it seems to mean *adunare* solely,

so that, as Gaspary points out, Mostacci probably misunderstood his original, 'Mas tan la vei adonar ab enjan,' i. e. 'united with deceit'.

ll. 4, 5. *gioia* in the earlier poets usually scans as one syllable in the interior of a line, unless a word beginning with two consonants follows. Towards the end of the century it begins to be dissyllabic.

l. 9. *intendanza*, 'object to aim at,' hence (as usually) 'object of love'.

STANZA 3, ll. 1-6. 'My leaving her will not hurt her; but' —with a touch of conscious pride in his poetic powers—'I could make her feel that she has lost something.'

l. 1. The use of *ella* in the oblique case may be noted. It goes down to Petrarch and Boccaccio.—*parto* is obviously not a precise rime to *tanto* in l. 4; but it gives at least an assonance, which is more than can be said of Casini's proposed reading, after the Pal. MS.: *se d'e. parto e in a. intendo*. But for the *sim part de lieis* of the original, it would be easy to suggest *canto*, taking *ella* to refer to the new love.

ll. 7-10. 'But I will not, lest I should be taken for an evil-speaker; much better to leave a bad master on good terms.' The little touch in l. 8 seems to be original; at any rate, it is not in the Provençal.

STANZA 4 is not in the Provençal. It has, perhaps for this reason, got into some confusion in the MSS.

l. 6. *falliero*. So Mon. The Vat. has *fallire*, which A.R.V. follows, reading in l. 3 *pensiere* for the MS. *pensero*: whereby the rime is not saved. *Falliero* is a perfectly possible form for *fallatore*, as *parlero* for *parlatore*. The form in *-iero* is doubtless due to French influence. It represents Lat. *-arius*, not *-ator*. The meaning is 'which has been wasted for me'. (*Fallare*, 'to fail,' 'be lacking,' must be distinguished from *fallire*, 'to deceive'; though the two run into each other.)

ll. 7-10. Vat. has: 'manonomispero Catale sengnora son servato chebuono guiderdone averagio ca perzo chenobria' &c. With a little reconstruction a rhythm and a sense can be got at, but I have followed the Palatine, as given by Monaci: which seems more to the point.

l. 10. **stagione.** The idea of the reward coming in due season is a very favourite one.

VIII.

The opening of this little poem is very graceful. The arrangement of long and short lines is particularly agreeable, and marks a distinct advance in rhythmical resource. Rime-scheme: ABbCABbCDDEFF.

STANZA 1. Images from the winter silence and spring renewal of the birds' song are very frequent. Italians, one may conjecture, had not yet begun to eat small birds.

l. 6. **svernare**, 'to come out of winter,' Lat. *dishibernare*. Hence of the spring song of birds, in which sense it seems to be used in *Par.* xxviii. 118. In xxvii. 142 it is used reflexively, in the literal sense.

l. 12. Doubtless a reminiscence of Eccles. iii.

STANZA 2, l. 7. avenente: a stock epithet for a lady,—'kind', 'affable'. From Prov. *avinen*. The idea is of one who comes forward to meet a wish. *Avenant* is still used in a very similar sense in French.

l. 11. **ognunque**: *omne umquam*. The Crusca does not recognize it.

STANZA 3, ll. 2, 3, 5, 6. Note the equivalence, for riming purposes, of *-inga* and *-egna*. The facility of the passage from *gn* or *gl* to *ng* and *lg* in Italian is illustrated by such words as *vengo, tolgo*, beside *vegno, toglio*. There is no need to change the spelling.

l. 9. **lico** is a word not found elsewhere, and impossible to interpret. Some would read *rico*; but the rime of a word to itself in precisely the same sense is inadmissible. The only suggestion that I can make is that *silico* is one word (as the MS. writes it) and intended to represent the German *selig*. Mostacci must have heard plenty of German in the Imperial Court; and this word (which he would have heard in the form *salic*) may have struck his fancy, and he may have tried to naturalize it. The meaning would be: 'If I do not attain to full bliss, I am surely rich.'

ll. 7-12. Note the echo of the Psalms throughout this stanza; especially of the opening verses of Pss. xviii and xxxi (Vulg., xvii and xxx).

STANZA 4. The *dolce laccio* of l. 2 looks like a reminiscence by contrast of the *laqueus* of Ps. xxxi. 4; while the other lines will recall other phrases—curiously enough, so far as the actual terms go, more of our own version than of the Vulgate. But the Vulgate was by no means the only rendering of the Psalms with which a man of the thirteenth century might be acquainted.

IX.

This quaint little piece is assigned by the Vat. MS., which alone has preserved it, to Messer lo re Giovanni. The only King John of the time would be John, Count of Brienne, titular King of Jerusalem, through his wife Mary of Montferrat, leader of the fifth Crusade, and, at the end of his life, Latin Emperor of the East. He was also Frederick's second father-in-law; the Emperor having in 1225 married his daughter Yolande. A good deal of his time was spent in Italy, where he was a popular figure, for his gifts of mind and body. 'A man of energy, and in form fair before the sons of men,' a chronicler quoted by Monaci calls him; and Salimbene says that he was deemed a second Charlemagne, and that when he hit about with his iron mace the Saracens fled from the face of him as if they saw the Devil. As he was born about 1160, and died not later than 1237, this poem, if correctly ascribed to him, must be one of the earliest specimens of Italian verse. Some modern critics, with the usual 'credulous incredulity', as it has been aptly termed, characteristic of modern Italians when dealing with their early literature, have attempted to throw doubt on the correctness of the ascription in the MS. The only tangible argument that I have seen is to the effect that John would not have had time to learn Italian. No doubt, when he had occasion to use strong language to his son-in-law he preferred his native French; but it would be hard if he did not acquire Italian enough to write light verses in that tongue. Others, puzzled perhaps by the changes of rhythm, have thought the poem to be a patch-

work of fragments from other pieces. But this change of rhythm was a feature of the class known as *discordi*, Prov. *des-cortz*. The lines are clearly intended to be sung to a dance, and the changes correspond obviously to changes of step.

The varying length of the stanzas (if they may so be called) is also characteristic of the *discordo*. In the present case the first contains 23 lines, the second 24, the third 22, the fourth 13, the fifth, sixth, and seventh, 6 each. The rime-schemes vary no less. That of St. 1 is AABCCBDDDB, EBEB and so on to the end; of St. 2, A_2B_2 for six lines, $A_2A_2A_2B_2$ for eight lines, $A_2A_2B_2$ for six lines, $A_2A_2A_2B_2$ for four lines; of St. 3, A_3B_3 throughout; of St. 4, A_4 for seven lines, B_4C_4 (identical with B_2A_2) for six; of St. 5, $A_5A_5B_5$, twice; of St. 6, A_6B_6 thrice; of St. 7, $A_7A_7B_7C_7C_7B_7$. The great number of *a* rimes, *are*, *ate*, *anza*, will be noticed. The metre of Sts. 1 and 2 is a lilting amphibrachic, the type being *inver la pascore, e far conoscanza*; but an extra syllable often comes at the beginning. From St. 1, l. 12, to the end, the *even* lines have three beats; as: Colóre non vídi sì génte. In St. 3 the measure changes to a tripping trochaic line of seven syllables. In St. 4 the first eight lines as given in the MS. appear to continue this; but I suspect that there should be a return to the measure of 1 and 2, to which the last 5 lines clearly belong. By the slight omissions of letters which I have indicated the whole stanza becomes homogeneous. St. 5 has —○—○—○—○ (bis) | ○—○—○, twice over; St. 6 —○—○—○—○—○ | —○—○ | thrice; St. 7 is like St. 5, without the initial syllable to ll. 3 and 6. In l. 3 *anza* must probably be scanned as one syllable, a licence natural enough in a Frenchman.

STANZA 1, l. 7. chiarita spera : ‘beam of brightness’; a favourite form of address to the lady, used by the Notary and others. This *spera* is probably a distinct word from *spera*, ‘a sphere’, and Teutonic in origin. Germ. *speer*, ‘spear’ (cf. *strale* from *strahl*). Dante uses it once in D.C.—*Purg.* xvii. 5 (where modern translators mostly render by ‘disk’, ‘orb’, ‘globe’). The older commentators knew it, and explain by *raggio* or some similar word, as does Torraca among the moderns. It also occurs (probably) in the *Canzone* ‘Io son venuto,’ l. 16.

Petrarch appears to have it once in the sonnet 'In mezzo di due amanti.'

l. 9. *genzore*: comparative of *gente*; Prov. *gensor*.

l. 14. Read *ancora la fior,—metri gratia*.

l. 17. *pascore*: 'spring'; another Provençalism. (B. del Born: El coindes pascors floritz Mi donz son ardit no creis.) From *Pascha*, Easter; perhaps not without a suggestion from *pascua*, 'meadows.'

l. 18. Read *che ama*; *che* unelided, as frequently.

STANZA 2, l. 6. *noranza*: *onoranza*.

l. 15. *ridare*: 'dance in a ring,' *Inf.* vii. 24. Also *riddare*.

l. 22. Either *sì si*, as above; or the pleonastic *sì* may be dropped.

STANZA 3, l. 5. *in cielato*: 'in secret'; of frequent use.

l. 6. *facea*: *fare* used just like our 'do', to save repeating a verb. The story of Tristan and Iseult is one of the stock commonplaces in the early poems.

It is this abrupt introduction of a bit of narration into the dance-song which has chiefly exercised the modern critics; but how do they know that it was not part of the game? After all, there are transitions no less abrupt in Pindar or Horace.

l. 8. *zia*: she was his aunt as being the wife of Mark, his uncle.

STANZA 4, l. 1. *contrate*: see note to No. XLIX, St. 4, l. 6.

STANZA 6, l. 1. *meglio* is a monosyllable, as often in Dante, where it is usually written *me'*, and in later poetry.

STANZA 7, l. 3. *temere*: MS. *tinore*, which gives neither sense nor rime.

X.

Though no definite evidence on the point appears to exist, we are not likely to be wrong in identifying this Rinaldo of Aquino with the nobleman of that name who in 1241, with the acquiescence of Peter de Vineis, succeeded in kidnapping his young brother Thomas from the General of the Dominicans and locking him up in one of the family castles with a view to dissuading him from joining that Order. After a year the lad

escaped; and Scholastic Philosophy was not deprived of its greatest light. The Lords of Aquino were of German stock, and were high in the favour of Frederick II. In 1257 Rinaldo appears to have acted as Manfred's viceroy for Otranto and Bari.

The first line of this poem is quoted by Dante twice: in *V.E.* i. 12, as an example of the use of *verba curialiora* by an Apulian; and ii. 5 as an instance of the correct opening of a *canzone* with a hendecasyllabic line.

The stanza is of 14 lines, 2, 5, 7, 9, 13 being heptasyllabic, and 11 pentasyllabic. Rime scheme: ABCABCDEFGGFED. The effect of this somewhat elaborate structure is exceedingly melodious. It will be observed that the first line of each stanza echoes the last of the preceding.

STANZA 1, l. 3. *aparigliare*: 'match.' From *pariglio* or more usually *pareglio*. Lat. *pariculus*, dim. of *par*. Used by Dante, *Par.* xxvi. 107, 108. Fr. *pareil*, Prov. *parelh*, whence it seems to have come directly.

ll. 5, 6. The terms of feudal lordship are constantly used to illustrate the relations of the lover to his lady.

l. 14. *mante*: 'many.' See note to No. XXIX, St. 2, l. 2.

STANZA 2, l. 6. Note that the *a* of *gioia* is not silent before *st*; doubtless a relic of Latin metrical usage. Instances of conformity with this rule will be found in Dante, though for the most part he neglects it; allowing, for instance, *mia* to stand as a monosyllable before *speranza*.

l. 7. *coraggio* means here no more than *core*—its original sense.

l. 8. *ver*: 'compared with,' 'beside'.

l. 10. *s'intenza*: *intenzare* is a somewhat perplexing word. It is not easy to find a general notion which will satisfy the various significations in which it appears to be used. Here it seems to mean 'set up as a rival' or 'match itself', and it has a very similar sense in No. XXXIII, St. 3, l. 10: 'O Dio, chi lo m'intenza.' In No. XXVIII, St. 2, l. 3, the meaning seems to be 'contends with me' or perhaps 'raises a contest in me'. It occurs also in Peter de Vineis' *Poi tanta conoscienza* (A.R.V., xxxvii. l. 41), 'd'amore, che la 'ntenza', where it must mean 'puts her on her

mettle', or something of that sort. Dante does not use the verb, but has the subst. *intenza* in the passage *Par.* xxiv. 75-8, where it seems to denote 'purport', almost 'quality'. *Voc. Crusc.*, which equally does not recognize the verb, renders *intenza* by 'aim', 'intention', as in No. VI, St. 5, l. 4. In this way it came to mean 'object of love'; but no such idea seems to be conveyed by the verb. Ducange indicates a Low Latin *intentiare*: '*Intentiatum pro intentionatum, seu controversiae datum*', *intentionare* being = *intendere* in the sense of *litigare*. The *Glossaire Occitanien* renders *entensa* (vb.) by *aspire*.

The word, it may be noted, seems always to occur in rime.

l. 14. *al mio paragio*: 'to my rank'. Prov. *paratge*; etymologically equivalent to our 'peerage'.

STANZA 3, l. 3. *avanzare*: so No. VIII, St. 1, l. 4.

ll. 7-14. One lady ought not to have more than one recognized '*servidore*' (husbands, of course, did not count), and to drive away one who has long been established may not be a crime, but implies bad 'lordship'.

STANZA 4, l. 4. *mi laudo*: so *Inf.* ii. 74, 'di te mi loderò'. This is the usual construction, and suggests that we ought to read *di* for *e*, putting a semicolon after *biasmare*.

l. 11. *no*: *non ò*. Vat. MS. *maocredenza*; but the negative seems to be wanted.

l. 13. Casini's suggestion to omit *d'amor* as a gloss, and substitute *non*, is obviously correct.

XI.

This little poem, first printed by Trucchi, and lacking from few selections since, for sheer pathos and simplicity cannot be matched, one might say, in the whole range of Italian verse, and marks its author as a true poet. It purports to be the lament of a girl whose lover has gone on a Crusade. Whether it be the Crusade of 1228, or that of 1240, or indeed any particular Crusade at all, seems a matter of extreme unimportance. It is not, strictly speaking, a *canzone*, but just a lyric of four-line stanzas, seven syllables to a line, with alternate rimes. Perhaps because all the even lines of the first two rime together, the Vat. MS., which alone has preserved it, groups all the

stanzas in pairs, and the edd. have followed the arrangement. The text is corrupt, and there has evidently been some dislocation. Thus the first four lines of St. 7 appear to be a variant of the four opening lines ; the last four should clearly be the last four of St. 3, leading up to the apostrophe to the Cross with which St. 4 opens. The last four lines of St. 3, with the false concord between *il mio amore* and *ti sia racomandata* and their missing rime, have slipped in from St. 5 ; where, by reading *alto imperadore* for *alta potestate* and *(ri)dottato*, rime can be vindicated without offence to syntax.

The piece has been translated into English by the late Mr. Warburton Pike.

STANZA 1, l. 3. *navi* must probably be pronounced as one syllable—*naui* or *na'i*.

l. 4. *collare*, ‘to hoist’. It is also used of hoisting a man by the arms for torture, ‘giving him the rope’ as it was called. Diez takes this to be the primary meaning, and connects the word with German *quälen*. Looking to the frequency with which this form of discipline was applied in Italy—at any rate at a much later date—this does not seem impossible ; though one would have expected the transference of meaning to have been the other way.

STANZA 2, l. 3. If we are to retain *ed*, we must suppose that the somewhat similar sounds in *rimango* and *ingannato* are fused together—*rimang' ngannata*. Other instances will be found where doubtful prosody may be mended by a similar assumption ; e.g. in St. 7, l. 2 of the present poem, where the *an* of *possano* seems to coalesce with that of *andare*.

STANZA 3, l. 1. A syllable seems to be lacking ; but the metre throughout is rather irregular, and there is nothing unusual in dropping an unstressed syllable at the beginning of a line, provided that the right number of beats is preserved. The same applies to St. 6, l. 8. In fact, the irregularity is pleasing.

STANZA 4, ll. 1, 3, 5. *croce* must be sounded as *croc'*. Some editors read *crux*, which perhaps has some analogy with the *Santus* of the last stanza, but has no warrant from the MS.

STANZA 5, ll. 1, 2. Difficulties have been made by minute

historical critics over this statement, seeing that the 'world'—i.e. Christendom—had not much peace in Frederick's reign; but it may be taken to express at least the Ghibelline conception of the Empire and its functions, afterwards grandly developed by Dante in *De Monarchia*.

STANZA 6. The syntax of the first five lines is irregular, l. 2 having no regular construction, and one is at first inclined to attempt emendation. But the dislocation expresses very naturally the confused thought and inconsequent speech of the love-lorn girl.

l. 7. *in cielata*: *cielato* is more usual, and Trucchi so reads, followed by most recent editors. D'Ancona and Bacci, in their *Manuale della Lett. Ital.*, retain the MS. form. There is a touch of irony in the use of the phrase, which is more often applied to the meetings of lovers.

l. 8. 'For the sake of my true love.' *Vita* is common in this sense, as are its equivalents in other languages.

STANZA 7. As has been said above, this ought probably to be deleted here, the second half going to St. 3. *Santo* must be omitted in l. 6.

STANZA 8, l. 1. There is some little controversy whether *Dolcietto* should have a large or a small *d*, a question not of vital importance. The person appealed to is clearly a professional maker of verses; though one can hardly suppose that anything he could write would have gone straighter to the gallant's heart than the maiden's own artless lament.—This line seems to have a syllable too many; yet none can be spared. May we suppose that *prego* was colloquially sounded *preg'*?

l. 3. *sonetto*: not necessarily in the technical sense. The 'sonnet' proper would hardly at this time have been regarded as a vehicle of passion.

l. 6. Carducci and others, not seeing the metrical beauty imparted by this short line—punctuated, one may fancy, by sobs—have inserted *la* before *notte* and *dia*.

XII.

Another little study on the favourite theme: that while a good lover will not complain of his sufferings, will even find joy

in them, the lady ought not to take pleasure in inflicting and witnessing them. The stanzas are in seven lines, 1, 2, 3, 4, 7 being hendecasyllabic, 5 of nine syllables, with an internal rime at the second syllable, 6 of seven. Rime-scheme ABABbCCB.

STANZA 1, l. 2. *contolami*: *la mi conto*.

l. 3. The loves of Paris and Helen, learned from the fictitious but popular Dictys Cretensis, are as favourite an illustration as those of Tristan and Yseult; and are often, as here, introduced with no special applicability.

l. 4. *ongnura*: *omnem horam*.

l. 7. By inadvertence wrongly arranged. Read *ella più (&) dura*.

STANZA 2, l. 3. *Egli* has been inserted to save the metre. *Che* unelided, often written *ched* (with retention of Lat. *d* in *quod*), is common enough, and found even in Dante.

l. 4 should probably read: *que' che quantunque vede* (perhaps *vene*) *un po' p. b.*

l. 7. MS. *infrlama*. The emendation is obvious. Perhaps *mal ch' in altrui flama* would be even better. Trucchi, regardless of rime, has *c' altrui procura*; A.R.V. *in far l'ama*, which the editors see to be impossible, but leave alone.

STANZA 3, l. 1. *scanoscienza*: almost our colloquial 'bad form'. *Canoscienza* would appear to be the quality by which the right thing to say or do is known. Gloss. Occit. renders *conoissensa* by *habileté*.

l. 2. *chi rimproccia*: render 'when anyone reproaches'.

STANZA 5, l. 1. *punto*: 'moment.' So *Par.* xxix. 4.

XIII.

Of no very special merit, except that of reciting the commonplaces in smoothly flowing language and rhythm and a touch of banter. The stanzas are of twelve lines, the first of each again echoing the last of its predecessor. The lines are octosyllabic, therefore trochaic; once or twice, as in St. 1, l. 7, and St. 3, l. 5, a superfluous syllable seems to be introduced at the beginning, like the *anacrusis* in Greek choric lines. Rime-scheme: ABCABCDDEFFE. The poem was first printed by Valeriani;

afterwards, with comments, by Grion, in the *Propugnatore* of Bologna, vol. iv.

STANZA 1, l. 2. *levi*: this use of the subjunctive in a comparison with some general image is almost peculiar to Italian. Cf. *Inf.* xv. 45 'com' uom che riverente vada': and see Diez, iii. p. 347. We may render very closely in English 'a star to bring up the morning', showing how it sprang naturally from the Latin use of the relative with the subjunctive.

l. 10. The same image as in the last piece, St. 2, l. 7; confirming the emendation there adopted.

STANZA 2, ll. 8, 9. This notion of the lover's heart being taken from him and entering into the lady is often met with. The passage at the opening of the *Vita Nuova* is the most famous instance.

l. 10. *degiate*: an imperative to *debbo* is hard to render. Perhaps 'do your duty, and provide me' may serve; unless, indeed, we ought to read *degnateci*.

STANZA 3, l. 5. Casini would save the metre by omitting *da*; but see above, No. XI, St. 8, l. 6.

l. 10. According to a note to V.R.V., a blot has hidden the letters between *sg* and *i*. Their restoration is pretty obvious.

STANZA 4, l. 1. *meve*: this form of *me* is common. It may not improbably represent Lat. *memet*. The tendency of *m* to become *v* is seen in *novero* from *numerus*.

STANZA 5, l. 7. The suggestion *ned a*, for the *neda* of the MS., is Valeriani's. A.R.V. has *nè di*, which does not seem to make sense.

l. 9. Val. has no stop after *penando*, A.R.V. a comma. The punctuation in the text seems better, rendering 'though I should die in my pain': or perhaps 'my waiting', a sense which the word has more than once in Boccaccio.

l. 10. The allusion is obscure. According to the editors of A.R.V., Grion discovered a castle called Monteil, near Bard in Piedmont (known to travellers through the Mont-Cenis tunnel), the owner of which was one Jacopo del Carretto, lord of Ivrea and the Canavese, married to a daughter of Frederick; and assumes that this *serventese* was addressed to him (why not her?). They do not, however, seem to think much of this

identification ; and it is hard to see why a poet in Apulia should be writing for a lady so remote, or calling her 'the flower of Messina'. There is a place called Montella, a little way inland from Salerno, which, if we are to speculate, seems more eligible. Val. reads *in Mont.*, but there seems no need for this. 'If you are not where the country of Mont. is' gives a good enough sense.

XIV.

In this exquisite elegy the poetry of the early period seems to reach its culminating point. In sincerity, in absence of anything like a 'conceit', in manly resignation, its treatment of a theme which has since been handled by famous men, Dante, Cino, Petrarch, has not even by them been surpassed. Nothing certain is known of the author. Valeriani, who first printed this ode, calls him 'of Prato'; on the ground, says Monaci, that there was a family of Pugliesi in that city. These were no doubt immigrants from Apulia; and Giacomino may have settled there. But his language is certainly Apulian—he writes, for instance, *chiace* for *piace*. Monaci suggests, with some plausibility, that he may be the Giacomino whose name appears among the witnesses to a deed executed at Cividale in Friuli in 1235. Frederick and his Court were at Aquileia in May of that year, on the way to Germany, and Cividale would have lain on their route. In one of his poems the author apostrophizes a lady as holding rule over all ladies from Germany to Aquileia, showing that Friuli was a familiar region to him.

Giacomino was evidently known to the next generation, for Guido Cavalcanti's *ballata* '*La forte e nova mia disaventura*' contains an obvious echo of this poem in the lines 'Chè la gentil piacevol donna mia | da l'anima distrutta s' è partita ; | sì ch' io non veggio là dov' ella sia, | non è rimaso in me tanta balia.' He seems also to have been something of an experimentalist in metre, as the next poem shows.

The Vat. MS., which alone has preserved Giacomino's verses, has given them in a sadly disorganized form. The present poem is printed by Valeriani and in A.R.V. in stanzas of varying length, ten and eleven lines. Casini would make them all of nine. Monaci has them correctly. There can be no doubt

that they are of ten; ll. 7 and 10 being of five syllables. The MS. has also obviously transposed the first four lines of Stanzas 3 and 4, besides introducing superfluous lines, perhaps from other versions. The structure of the stanza is plain enough; the first section of four lines, the second, or, to use Dante's word, *sirima*, of six, the third and sixth of these being, as has been said, short. Rime-scheme: ABABCCDCCD.

STANZA 1, ll. 6, 9. The repetition of *allegranza* is clearly wrong. For the first we might suggest *leanza*, 'allegiance.'

STANZA 2, l. 3. Cf. *V. N.* § 32, *Canzone*, l. 15 'Ita n'è Beatrice in l' alto cielo.' Dante, too, no doubt knew his Giacomo.

ll. 6, 7. The Vat. MS. reads: *levomi dagioco e canti e dela-dolze compagnia chio mavea delgiamanti*.

STANZA 3. As said above, the MS. has transposed the first sections of this and the next stanza. The second section of this is so plainly a reply to the first, that the restoration is obvious.

l. 5. The omission of *che* before *sia* is a common idiom.

ll. 6, 7. MS.: *madonna lotuo viso chelotene insva ballia*.

STANZA 4, l. 1. The MS. reads *iranza*, which gives perhaps an even better sense, with its suggestion of passages in the Psalms.

ll. 5, 6. Between these, Vat. MS. inserts: *elssua nobile gien-tilia*; an obvious variant.

l. 10. 1a: MS. followed by Val. *in*.

STANZA 5, ll. 1, 2, 3. This enumeration of territories, as the height of all that could be desired, is a characteristic feature of the early poets. Other instances, though none perhaps quite so comprehensive, will be found.

XV.

In this rather free poem, hardly to be dignified by the name of *canzone*, we have Giacomo in a lighter mood. It is also one of his experiments in rhythm. The text, perhaps owing to the metrical eccentricity, has again suffered at the scribe's hands, and presents several lacunae not easy to fill. Casini, entirely (as I think) misunderstanding the metre, has re-written the poem in stanzas of six hendecasyllabic lines; which has

involved the insertion of several unnecessary little words. From a careful comparison of all the stanzas, the following scheme is arrived at:—

U — U — U — U — U (bis)
U — U — U — U — U — U (ter)
U — U — U U — U — U

The rime-scheme is equally original: aBaBbCDcD—which has caused some editors to print the stanzas as of nine lines.

STANZA 1, l. 1. *Ispendiente*: so the MS. which Mon. follows: A.R.V. preferring, perhaps rightly, to read *isplendiente*. But until we know more of thirteenth-century Apulian it seems safer to stick to the text. The *l* is probably represented by the *i* of the third syllable: *splendere—spiendere—spendiere*. There is, however, a Prov. *espenher*, corresponding to Ital. *spingere*, with similar senses. Dante does not seem to use *spingere*, though he has the compound *sospingere* often enough, in the sense of ‘rouse’, ‘stimulate’. This would be very appropriate here. The *i* would arise from an attempt to imitate the sound of Prov. *nh*, and the *d* would almost inevitably slip in after the *n*.—**stella d’albore**: cf. No. XIII, St. 1, l. 2: *st. che levi la dia*.

l. 4. This line as given in the MS. lacks a syllable. The insertion of *non* improves the sense, and is justifiable on the ground that similarity of termination frequently caused the scribe to omit the latter of two words.

STANZA 2, l. 3. *diportanza*: ‘pastime’, ‘sport’. *Dipporto* is the more usual form.

l. 4. *dicei* for *dicevi*; ‘you kept saying’.

STANZA 3, l. 2. *conquiso*: this French form occurs in *Purg. xxiii. 45*.

l. 3. The MS. reads *si che davoi nonso partire*. Val. has *auso* (for *oso*); A.R.V. and Mon. *oso*. The trifling alteration made in the text preserves the internal rime.

STANZA 4, l. 3. Here again the MS. has made a hash of rime and metre—*se nom fosse ladolze aita*.

l. 5. Two syllables short in MS.

STANZA 5, l. 2. Either this is a lapse into the measure of the sixth line, or we must read *a me tenia*.—**Rosa novella**: compare the opening of No. XL.

l. 3. Observe the ingenuity with which the rime *-ia* is obtained.

l. 4. Probably corrupt. A syllable is almost certainly lacking, for the hiatus of *O in* is unusual and disagreeable; *in fide* (=‘faith’ expletive) is doubtful; and it seems impossible to make sense of *fosti patuta*. The metre might be amended by reading *fosti ti*; but the difficulty of the sense would remain. One might read *fostiti pattuta* (for *pattuita*), ‘thou hadst pledged thyself’.

STANZA 6, l. 1. *intando*: seems to stand for *intanto*, ‘the while’.

l. 3. Again a syllable short. We might read *se ten vai*. There is no internal rime.

STANZA 7. Dislocated in MS., l. 6 being inserted between 2 and 3. This line and l. 5 are also short. I have suggested possible rectifications.

l. 2. ‘Folks who have charge of you’; parents or guardians, always a terror to wooers. The omission of the relative is as common in Italian, at least down to Machiavelli, as in English.

STANZA 8, l. 3. Again the internal rime is missing. Probably the text is wrong in both places.

ll. 5, 6. The MS. reads: *asai verssi canta giacomo che sparte direo amore*, which gives neither sense nor metre. The correction of l. 5 is pretty obvious; for l. 6 we must depend on conjecture: based indeed on the main theme of the poem, the iniquity of ‘him who parts two loving hearts’—to quote a lyric popular some forty years ago.

XVI.

Giacomo here remonstrates with his lady, supposing her to be estranged through having lent too easy an ear to the slanders of *mal parladori*—the stock villains of these little dramas—who have thrown doubts on his loyalty to her; not without a threat of poetic reprisals. He evidently does not intend to be taken too seriously; for he has set his complaint to a tripping trochaic measure of eight syllables, very different from that of the

pathetic *Morte, perchè*. It is broken in every stanza by the fifth line, an ordinary hendecasyllable, but resuming afterwards with an even more lively step, produced by the insertion of two short lines. It is perhaps the poet's most felicitous invention in metre (A.R.V. makes the stanzas of varying length; Casini proposes to make each of nine lines, by a somewhat Procrustean method). Rime-scheme : ABABCDDCDDC.

STANZA 1, l. 6. *è cotanto* : MS. *cotante*.

ll. 7, 8. MS. transposes *lo core* and *tutiora*.

l. 8. *sbaldire* : 'to be *bold*, merry'. From *baldo*; a Teutonic word, of which the oldest form is Goth. *balths*. It appears as a termination in many Lombard names ; and is found in all the eastern Romanic group. Curiously enough, Spanish does not seem to have retained it ; for the words in that language which appear to resemble it have from the first a totally different meaning, and Diez is inclined to derive them from Arabic. Dante has *baldo* and sbs. formed from it ; but not the verb, which is a favourite with his predecessors.

STANZA 2, ll. 7-11. MS. *eldispresgio uostro emiso posto donna intutto desio sialtamore disese*. Except for the missing l. 10 the emendation is fairly obvious ; and *quando veggio*, or something like it, fits the sense. For the sentiment, compare Spenser's

O fairest fair, let it be never named
That so fair beauty was so foully shamed.

l. 9. *posto* : 'laid down'.

STANZA 4, l. 2. MS. *verme non fare* ; perhaps better. Note the throwing back of the accent in *fällia*, *bällia*. The four '*sdrucciolo*' rimes add to the generally jovial effect of the metre.

STANZA 5, l. 2. *bello sacco* can hardly stand. I have suggested (after A.R.V.) an obvious correction. *Bello* for *ben lo* is common in the MSS.

l. 5. Note *sia*, dissyllable before *sp*.

l. 6. *t' infinga* : 'makes you pretend'. The reflexive *infingersi* is more usually found.

l. 8. *trezeria* : 'treachery'. Fr. *tricherie*, Prov. *tricharia*.

XVII.

Nothing whatever is known of Compagnetto of Prato, except that he seems from his style to be rather later than those hitherto represented. Only two poems of his are extant. They are of no very special merit, but interesting as examples of popular verse, illustrating the lax code of domestic morality which in the next century found its classic in the *Decameron*. Gaspari (S.P.S., pp. 149 sqq.) gives a good summary, and suggests some emendations. Here the husband's ill-treatment of his wife drives her into the arms of a lover. This piece again is in trochaic *ottonari*; but Compagnetto handles the metre with far less grace than Giacomo. Rime-scheme : ABABCDCDC.

STANZA 1, l. 6. Gaspari suggests : *Tal penser ò—no l' avea—*; i. e. 'it has now first come into my mind'.

l. 9. MS. (which shifts l. 4 to the end of the stanza) *in gran g. mi fa*. I have altered the order of the words, in order to give *gioia* a right to be two syllables. The line thus runs smoother.

STANZA 2, l. 5. *acasgionasti* : 'you have given me occasion for'.

ll. 5, 6. *tal . . . c' amanza, etc.* 'Such that there was no love between us', i. e. 'for whom I had no love, nor he for me'. The construction is precisely similar to that of *Purg.* iii. 41 : 'tai, che sarebbe lor disio quetato'.—**Avea** : 'there was'; *vi avea* is more usual (Fr. *il y avait*), but the simple verb is common enough; so *abe* in St. 3, l. 3.—The first syllable of l. 6 must be regarded as *extra metrum*; as is the *e* in l. 2 of the next stanza.

l. 7. MS. *madache lomiric.*, i. e. 'since you made me recollect him'. But she has said that she had never thought of him before. So it seems better to drop the *lo* (which strictly ought to be *ne*) and take *ricordasti* = 'put a new heart in me'.

STANZA 3, l. 2. *dicie si* : 'asks if'.

l. 4. *dimino* : for *dominio*. So *dimestico* for *domestico*, and conversely *domandare* for *dimandare* (see Meyer-Lübke, *Altital. Gram.* § 137).—Note *male* in this and the next line still in use as adj.

l. 9. *ridito* : 'returned'. Directly from Lat. *redire*, for

which *riddere* is now used. Dante has *reddire*, as in *Par.* xviii. 11.—Note again the Scriptural diction : Psalm xxx. (*Vulg.* xxix.) 12.

STANZA 4. Here, as Gaspari points out, the vague *mal parladori* are personified in a particular old woman.

1. 4. *rifina*: perhaps only ‘makes an end of’; this sense of *rifinare* occurs in No. LIV, St. 1, l. 8; and in Boccaccio. But I am inclined to think that it means here ‘does not mince her words’. *Gloss. Occit.* renders *refinamen* by *soulagement*.

1. 5. The *molto* of the MS. spoils the metre; unless we are to read *airoso*.

STANZA 5, ll. 2, 4. The rime of a word to itself in the same sense is quite contrary to rule; and in this case it is hard to see the construction of the second *credere*. This might be rectified by reading *lor non de’ c.*, but the other objection would remain. May we read *chiedere* in the sense of ‘go after them’, or ‘seek information from them’?

XVIII.

Even Trucchi is unprepared with any conjecture as to the identity of Jacopo of Aquino. We may perhaps assume that he belonged to the same family as Rinaldo. The only thing that tells against this supposition is that he is not styled Messer, as Rinaldo is, in the MS. (though the title is conferred on him in A.R.V.). This is the only poem of his that has been preserved. The theme is the old one, of the lover’s absence from his mistress; but the versification is spirited. The metre is peculiar; four of the ordinary lines being followed by six short, of which the first, third, fourth, and fifth are five syllables, the second and last, seven. The result is a fine swaggering lilt. One can almost see the disconsolate lover ruffling it down the street, hand on hilt, flinging his short lines from side to side, as though challenging all the world to show fidelity like his. It would do credit to one of our own early 17th-century poets. Rime-scheme : ABABBCCCCB.

STANZA 1, l. 3. *crio, credo*; so *vio* for *vedo*. Bembo, *Prose* iii, remarks on these forms; and Castelvetro notes that

Lat. *creare* has similarly become *criare*. Here, however, the change from *e* to *i* is probably dialectic.

l. 5. *Vaio nè griso*: 'rich robe nor plain'. *Vaio*, 'fur', from *varius*.

l. 6. *gioia* here = 'jewel'.

STANZA 2, l. 1. *afina*, 'refines'. *Fino amore* is the technical term for chivalrous love; several instances of its use have already occurred. Remembering this, we see the full force of 'il fuoco che gli affina' in the last line of *Purg.* xxvi.

l. 6. *sed=se*; a mistaken analogy with *ched* for *che*, where the *d* is a survival.

l. 10. *giente*: a Prov. word, = *gentile*. See note to No. VI, St. 4, l. 5.

STANZA 3, l. 2. MS. *suo more*.

l. 4. *mi sovene*: 'comes to my aid'.

ll. 6-9. Note that, whether written *-eio* or *io*, the termination is the same for purposes of rime.

Gaspary again finds in these lines traces of Provençal influence, because Arnaut de Maruelh has something similar. But surely the idea might occur to two poets independently. Did not Shakespeare, who certainly never read either Arnaut or Jacopo, write:—

Thus have I had thee as a dream doth flatter;
In sleep a king, but waking, no such matter?

l. 7. *donneio*: 'make love', 'court'. The word occurs twice in the *Paradiso*, xxiv. 118 and xxvii. 88, in a spiritualized sense. The full form is *donneggio*.

STANZA 4, ll. 1-4. In these lines Gaspary finds a reminiscence of Aimeric de Belenoï; and here the suggestion is more plausible, for, though the simile of the mirror is somewhat differently applied, two of the lines he quotes from the Provençal poet—

Que, quand ulhors cortei,
Pensan ab lieis dompnei—

when compared with ll. 4-7 of the last stanza, suggest that Jacopo may have had them in mind.

A somewhat similar idea is prettily expressed in a sonnet by Pannuccio del Bagno (A.R.V. cccvi) :

E quando te veder, lasso, non oso,
nè veder posso, miro, in fede mia,
dentro a mio core, ove io te porto e guardo.

(I take the reading of V.R.V.)

XIX.

A group of Sicilians of the island itself follow here ; those who have hitherto appeared being for the most part Apulians, with the exception of the Notary, who seems to have lived mostly at the Court. Tommaso di Sasso is only a name ; no record of him has been preserved. His Muse, however, is not deficient in energy, and his power of handling a complicated measure is remarkable. The text is in a bad state, not always improved by Allacci's editing. The stanza is of 12 lines ; 1, 2, 4, 7, 10 being heptasyllabic, the rest hendecasyllabic. A curious feature is the absence of any rime to the final lines. Rime-scheme : ABbCCDdAEeFfGGHh nil. The internal rimes in ll. 3, 6, 9, 12 are on the sixth syllable ; in 8 and 11 on the fourth.

STANZA 1, l. 2. Allacci is clearly right in omitting the *e dolzi pianti* of the MS., which spoil the metre. A.R.V. retains them, making the line hendecasyllabic.

l. 3. MS. : *amore chema donato aduna doña amare*. The repetition of *dona*, *duna*, *dona* probably confused the scribe. All. retains it ; also Val., who divides it into two lines, putting this stanza out of agreement with the rest ; A.R.V. has *amor che dato m'a d. a.*, which brings the internal rime into the wrong place. Besides, *donato*, 'made a grant', is the more effective word. Perhaps *adonato*, 'subdued', would be even better.

ll. 8, 9. Note the rime *sforzo—posso* (MS. *pozo*). *Sforzo* doubtless became *sforzo* by the shifting of *r* common in all languages, but especially in Italian (for examples, see Meyer-Lübke, § 288, Diez, i, p. 207) ; the *z*—perhaps under Greek influence in the South—becoming *ss*.

STANZA 2, l. 3 ; *paccio=pazzo*.

l. 5. **allaccia**: 'enmeshes', 'catches in his noose'.

l. 6. **mi schianto**: 'am shivered to pieces'. Changes of metaphor are not uncommon.

l. 7. **che**: the antecedent must be 'my condition', or 'the state of affairs'.

STANZA 3, l. 1: the *umile* of the MS. is clearly a gloss on *umano*; suggested perhaps by 'Umile sono ed orgoglioso', the opening line of a lyric by Ruggieri Pugliesi, in which a similar fantastic list of contradictory qualities effected by the influence of Love is recited.

l. 4. **piagando**: MS. *piegando*, as noted. But the meaning must be 'heals while he wounds'.

l. 6. **chiano**: Sicilian for *piano*.

l. 9. MS. *dolore*; but Allacci's *dolzore*, which Val. adopts, is clearly needed to carry out the image of the previous three lines. 'The lover finds more delight in the rough waters of unsatisfied longing than in the possession which Love torments with jealousies.'

STANZA 4, l. 4. **varo**: *vario*, 'diverse'.

ll. 5 sqq. 'Snow that has become crystal cannot, by the law of its being, become uncongealed again'; the old notion being that crystal was ice in an extra-hardened form.—*avene* for *diviene* is usual enough.—**squalgliare**: Lat. *dis-coagulare*; Fr. *cailler*.—**per rasgione**: *ragione* seems to be the Gr. *λόγος*, 'formal cause,' that which makes a thing what it is. Cf. No. I, St. 3, l. 9.

l. 9. These illustrations from water and ice become more common in the latter half of the century; from which we may perhaps infer that Tommaso did not belong to the earliest group.

STANZA 5, l. 4. **astutare**: 'to smother.' Of obscure origin. Diez inclines to take it from Lat. *tutari*, 'to protect'; the connecting link being the idea of covering up.

The internal rime is missing.

l. 8. **saver voria** seems to mean 'I would have it known'.

l. 11. **inorare**: *onorare*.

l. 12. For **non**, *fero* or some such word seems to be wanted.

XX.

Guido de Columnis, Judge of Messina, is a well-known figure in mediaeval literature, and his fame lasted for some centuries. His history of the Fall of Troy, based of course on the so-called Dares Phrygius, continued to be the most popular work of entertainment at least down to 1500. He is said to have gone to England with Edward I, and to have written on English matters. The Trojan book, finished, as the author tells us, in 1287, had been begun at least fifteen years before, at the instance of Matheus de Porta, Archbishop of Salerno, who died in 1272. Doubts have, of course, been cast on the identity of the poet and the prose-romancer; it has been suggested that two gentlemen of the same name may have been judges at Messina, perhaps in succession. They may; but, if so, it is strange that Dante, who refers to this poem twice in *V. E.*, in one place (ii. 4) naming the author, should not have indicated that the 'Judex Guido' to whom he ascribes it was not the famous veteran of letters, who had been for over twenty years his contemporary, and with whom the name would have been chiefly associated by his readers. It was first printed in the *Sonetti e Canzoni* (1527), edited to suit the taste of the age. Dante (*V. E.* i. 12) quotes the first line as an example of the Sicilian school without naming any author; but in conjunction with *Ancor che l'aigua*. The poem, which was written probably not before 1250, at which date the author might have been about thirty years old, shows a distinct change from the earliest school. The diction is easier and more finished, and there is a kind of attempt to find somewhat far-fetched parallels from natural objects, and work them out elaborately, and a sententious tone very different from the light-hearted way in which the earlier people throw in salamanders, panthers, and heroes of romance to illustrate their feelings. Also the diction is graver and more sententious and the stanza longer. We are on the road to Guittone and Guido Cavalcanti.

*x but for quotes
it again (V.E.
ii, 5) with
name*

The stanza is of thirteen lines, all hendecasyllabic. Rime-scheme: ABBbABBABCCDdAA.

STANZA 1, l. 3. *redine*: 'reins'. From Lat. *retinere*; substituted, Diez suggests, for the classical *habena* when that word came into danger of confusion with *avena*, 'oats'; which might no doubt be awkward in the stable.

l. 4. *soperchianza*: 'excess'; in this case, of severity.

l. 7. The fidelity of the 'Assassins' to their chief, the 'Old Man of the Mountain', is a favourite illustration. *cuitato*: 'thought', 'care', 'purpose'. A Prov. word; *cuidar* is from Lat. *cogitare*. The Italian form is *coto* (*cogitatus*), as in *Inf.* xxxi. 77, *Par.* iii. 26. Hence too *oltracotanza*, Fr. *outrecuidance*.

l. 9. *este*: Lat. *est*. Used by Dante once in rime, *Par.* xxix. 141—(where I now incline to think that 'sono ed este' is probably the correct reading).

l. 12. *squaglia*: see note, No. XIX, St. 4, l. 5 sqq. Here it seems to mean 'breaks me up'. *Che* is omitted, and not needed; though Val. reads *che si*. But the Giunta retains *così*. Or the words may be parenthetical: 'let reward for my trouble — so does it dissolve me—take hold of you'.

STANZA 2, l. 1. *ciera*: 'countenance'. A loan-word from OFr. *chiere*. *Céra* in this sense is found in Latin of the seventh century. See Ducange, s.v. Sp. *cara*. It may be the Gr. *κάπα*, 'head'; not a very satisfactory derivation, for want of historical evidence, but better than *cerea*, 'waxen', suggested by Meyer-Lübke, which, among other things, does not account for the Spanish form. Hence Eng. *cheer*; at first in such phrases as 'good cheer', directly from Fr. 'bonne chère', 'friendly countenance'. In Elizabethan English 'cheer' = 'entertain'.

l. 7. *grave* for *gravi*; possibly a stage on the road from Lat. *gravet*.

l. 12. *dotto*: 'I fear'; a sense which 'doubt' once had in Eng., *doute* in Fr., and which survives in *redoubtable*. Lat. *dubito* hardly conveys more than 'doubt'.

l. 13. *vince guerra*: so 'vince ogni battaglia'; *Inf.* xxiv. 53.

STANZA 3, l. 8. *raffrene* again for *raffreni*.

STANZA 4, ll. 1, 2: cf. No. III, St. 2. The concealed flame is of course a stock image.

ll. 5, 6: 'the inward burden and the countenance agree, and make a show of how they fare'.

I. 11: Render 'it is surely good sense, in him who can do it'. The omission of the antecedent in such phrases is not uncommon. See Diez, iii. 354, where this line is instanced. In the Giunta, edited after the idiom had gone out of use, *ha* has been substituted for *è*.

XXI.

*x It is quoted
again with
name in
V.E. ii. 6.*

This poem is cited by Dante, *V. E.* i. 12, in a somewhat important passage. He has been saying that the Sicilian school, having been the first to acquire fame, had given its name to all the Italian poetry of the first period; and he proceeds to give, as examples of the Sicilian 'teachers' in their serious work, this and the preceding, though without naming their authors.^x The Vat. MS. does not include this piece, but it is in the Laurentian and (partly) in the Palatine collections, from which Monaci has edited it. Nannucci and Valeriani also have it. The stanza is of 19 lines; 1, 4, 5, 8, 12, 19 being 11 syllables, the rest 9. Rime-scheme: ABBABAABBCC,DEDEFFGG. The internal rimes in Stanzas 1, l. 12 and 2, l. 8 are probably fortuitous.

STANZA 1, ll. 1-8. 'Fire will not warm water, unless there be a vessel between them; if they are brought into direct contact, either the fire will be put out, or the water dried up.'

l. 5. *averrea*: *avveria, avverrebbe*, from *avvenire*, to happen.
ll. 9-19. 'Thus, when Love put forth his power upon me, I should have been wholly consumed.' The image has been found fault with as pedantic; but it is not devoid of ingenuity. The germ of it may perhaps be found in St. Augustine's famous sentence: 'Nondum amabam; et amare amabam; et quaerabam quod amarem'.

l. 15, *fora*: Lat. *fueram*. See note, No. III, St. 4, ll. 11, 12.

STANZA 2, l. 12. The *i* of *involto* disappears in scansion between the two *n*'s.

l. 16. A syllable short, unless we suppose a hiatus between *molti* and *amanti*. Perhaps *come* should be read for *che*.

l. 19. Laur. MS. has *amaro*, which saves the apparent lack

of a syllable. But *eo* as a dissyllable is not unknown, especially when there is some emphasis on the word.

STANZA 3, l. 1. **fiate**, as usual, in three syllables ; confirming the derivation from Low Lat. *vicata* (from *vices*, ‘changes’, ‘turns’). In fact, wherever the word seems to be two syllables, at any rate in poetry before 1400, the reading (e.g. the usual *trenta fiate* in *Par.* xvi. 38) may be suspected.

l. 2. **s' aranca** : ‘is wrenched’. From OHG. *rank* ; akin to our *wring*, *wrench*, *wrong*. The mod. senses of the word, ‘to hurry’ (lit. ‘hobble fast’), and ‘to spurt in rowing’, can easily be traced to the original sense ; as can the mod. German *rank*, ‘intrigue’, ‘trick’.

l. 5. **abranca** : ‘claws’, ‘tears’.

l. 11. **mantene** : imperative.

STANZA 4, l. 1. **avia**, ‘leads on its way’. **Inviare** is more usual in this sense.

l. 5. **sporto** appears to be for *sopporto*.

l. 13. **piagenti** : for *piacenti*. Universal in the early poets, but obsolete by Dante’s time. It may have been due to the Prov. *plazer*.

l. 14. **addobraro** : ‘doubled’ ; presumably ‘made me twice the man I was’. But ought we not to read *addobbaro*, ‘adorned’, as in *Par.* xiv. 96? Alumno calls this word ‘vocabolo francese’, and it probably came into Italian from Fr. *adouber*, ‘to dub’, though its origin seems to be Teutonic. If we read it here we might render ‘made me her knight’.

l. 15. **tennero mente** seems here to be used literally, ‘kept a mind in me’.

STANZA 5, ll. 1-4. Another image to illustrate the doctrine that Love cannot act except through the medium of a loved person ; **calamita** from *calamus*, the original compass having been constructed with a needle enclosed in a piece of reed or straw and floating in a bowl of water (Diez). One of the earliest notices of the loadstone is cited by Humboldt from a Chinese philosopher named Kuopho, of the fourth century A.D.

l. 5. From the needle, the name *calamita* seems to have been transferred to the stone.

l. 8. **non n' ànno balia**: the duty has not been entrusted to them.

l. 14. **ullo** was probably almost obsolete at this time; it does not occur in Dante.

XXII.

Stanzas of nine lines, riming ABC ABCcDd BC. D has no corresponding end-rime in the stanza, but the seventh lines of the stanzas rime together. A somewhat similar arrangement will be found in the *envoi* to the 'Clerkes tale', though the internal rime is there lacking. The lines are hendecasyllabic, except 3 and 6, which are heptasyllabic. It will be noticed that the first line of each stanza repeats the last word of the preceding.

STANZA 1, l. 7. The internal rime suggests that *neente* may be two syllables, in which case we must read *lo suo*.

STANZA 2, l. 8. **abento**. See note to No. I, St. 5, l. 2.

STANZA 3, l. 9. **convento**: 'agreement', 'compact.'

STANZA 4, ll. 1, 2. Cf. the German ballad, 'Sie hat mir die Treue versprochen, Und gab einen Ring dabei.' The resemblance can hardly be other than fortuitous, but the correspondence is somewhat curious, considering that gifts of this kind must have been more usual from the lover to the lady.

l. 4. **per troppo savere**: the words seem to be ironical, 'she knows a thing too much'; they can hardly be meant, in the light of what follows, to imply a confession of fickleness.

STANZA 5, l. 5. **inavanza**: 'enough and to spare'.

l. 9. **ridente** for *ridenti* as given by Val. and Nan. can hardly be right in a Sicilian poem. It would be better to read in ll. 3 and 6 *avenenti* and *soventi*.

XXIII.

This piece has the air of an early production of the author's. It is full of the conventional phrases and images which we find in the versifiers of the first half of the century. Allacci includes it in his collection, and it is also in V.R.V., in which the two

preceding poems do not appear. The stanzas are of 12 lines, 8 of 7 syllables, 4 of 11. Rime-scheme: ABBCABBCcDDCC.

STANZA 2, l. 5. *aulore*=*audore*, the *l* being probably due to the influence of *aulere*, Lat. *adolere*.

ll. 6, 7. The sweet odour of the panther is a stock image among the early poets. Brunetto Latini tells us about it in *Trésor*, I. v. 196. After eating, the animal retires to a cave and sleeps for three days, and then 'se lieue et oeuvre sa bouche, et flaire si dous et si soef que toutes bestes qui sentent l'odor s'en vont devant li, fors seulement li dragons'. Pliny (*Nat. Hist.* xxii. 18) alludes to this belief.

l. 10. *fontana*, All. *fortuna*. So in l. 1 of the next stanza.

ll. 11, 12. 'The Old Man of the Mountains' and the fidelity of his 'Assassins' is another stock comparison. Cf. No. XX, St. 1, l. 7.

STANZA 3, l. 2. *spande*, All. *spenda*, which is possibly correct, since a subjunctive seems called for.

l. 7. Allacci transposes *è* and *ciertamente* with improvement to the run of the line.

ll. 6, 7. *tanta*—*tanta* can hardly pass as a good rime. In A.R.V. a reading *spanta* for the second *tanta* is given as from Nann., who assigns it to Mazzeo di Rico. *Spantare*, Pr. *espaventear*, Fr. *épouvanter*=‘to frighten’; and there would be no difficulty about its use intransitively, so the emendation is not unsatisfactory.

STANZA 4, l. 1. Used as the first line of No. XXXV by Ruggerone da Palermo.

l. 8. *fina*: for the change from Lat. *-ire* to *-are* see Wiese, 225.

l. 9. Cf. No. XV, St. 5; here the lover is somewhat more moderate in his estimate.

XXIV.

Of Mazzeo di Rico practically nothing is known save that Fra Guittone addressed a canzone (No. XLIV in the present collection) to him, and that he was of Messina. Monaci (*Crestomazia*, p. 216) gives an extract from an Angevin document concerning one Henricus Rubeus—Arrigo Rosso—who

may possibly have been his father; and in the Palatine MS. this piece is, says Casini, attributed to Rosso da Messina. The present poem has nothing very original about it, but the commonplaces are nicely expressed, and the rhythm is agreeable. The stanzas are of ten lines each, 1, 3, 4, 6, 8, 9, 10 being of eleven syllables, 2, 5, 7 of seven. Rime-scheme: ABCABCDEED.

STANZA 1, l. 8. *moltipricar*: the change of *l* to *r* after a consonant is common enough, and not specially Sicilian. We have frequently had *ubbriare*, 'to forget', from Lat. *oblitare*, a late word formed directly from *oblitus*. Another good instance is *assemprare* (*Inf. xxiv. 4*) from *adexemplare*.

STANZA 3, l. 8. *convita*: V.R.V. reads *cinvita*, which modern editors have followed, putting an apostrophe after the *c*; but it is difficult to see the force of *ci* in this collocation. *Convitare* strictly means 'to invite to a feast (*convictus*)', but it seems soon to have been treated as if connected with *invitare*. The false concord, however, shows that there is something wrong about the reading of this line. Val. boldly reads *la vostra belleza*, while the Pal. MS. reads *convitan* and destroys the structure of the verse.

ll. 9, 10. Here *calamita* is distinctly the loadstone.

STANZA 5, l. 3. *snamorare*: *disinamorare*.

ll. 4-6. Cf. No. XIX, St. 3, ll. 10, 11.

ll. 8, 9. V.R.V. reads: *inuostra potestate, agiatene alchuna pietate*. I suggest the insertion of the words in brackets as an attempt to save the metre.

XXV.

The stanzas are of eighteen lines: 1 trochaic of eight syllables, 14, 15, 18 of eleven, the remainder of seven. Rime-scheme: ABABCABABCCDDDEDDE. The same rimes are kept in each stanza.

STANZA 1, l. 1. Compared with the first lines of the second and third stanzas, this is a syllable short; symmetry may be restored by writing *eo* after *δ*.

l. 4. *divisare*. See note, No. I, St. 1, l. 4.

l. 6. **acatato**: ‘purchased’. *accattare*, Fr. *acheter*, from Lat. *adcaptare*. Dante uses the word once, *Inf.* xi. 84. Boccaccio has it in the sense of ‘to borrow’, which Acharisio seems to regard as the original meaning; but this can hardly be correct.

ll. 11–18. A pretty image, prettily expressed.

l. 17. **immantentente**: Fr. *maintenant*, from which the Italian word was possibly taken; it seems to have fallen out of use by the next century.

STANZA 2, l. 1. mi son adato: *addarsi* is used by Dante (*Purg.* xxi. 12) in the sense of ‘to take notice’. The original meaning must have been ‘to apply oneself to’. Acharisio gives no later instance of its use.

ll. 11–18. ‘I believed that you were wrought more finely than jacinth; now I see that your hue is undoubtedly that of glass which skilled craftsmen make to counterfeit the handicraft’—**assetamenti** seems here to have what Diez (who derives it from *sectare*) takes to be its original meaning of ‘a cutting’, or ‘carving’. **lavoro** is not uncommonly used in the sense of wrought work, as of a carved gem, opposed to molten glass.

STANZA 3, l. 7. One syllable short. Possibly here also *eo* should be inserted before *audio*.

l. 18. **richiamore** seems to be a substantive formed from *richiamare*; almost in the sense of ‘repentance’.

XXVI.

Prezivalle Doria, a member apparently of the great Genoese house of that name, seems to have been a man of considerable mark in his day. According to Monaci he was successively Podestà of Avignon and Parma, Vicar to Manfred in the March of Ancona, at Rome, and at Spoleto, and lost his life by drowning in the river Nera in 1264. He thus belongs to the group of poets who flourished about the middle of the thirteenth century. Val. and Nan. ascribe this poem to Semprebene of Bologna. They make four stanzas of it, of which only the first two agree with the version here given. The stanzas are of eleven lines, all of eleven syllables except the seventh (which is pentasyllabic). Rime-scheme: AaBAAaBCCDDEeFF.

It will be noticed that Prezivalle, though a Genoese, is not afraid of the Sicilian rime e=i; it may be that his residence in Apulia familiarized him with it, in which case this poem would have been written in the later part of his life.

STANZA 1, l. 3. *latino* was used at an early date to denote every man's language when he was born. Hence, both in Italian and Provençal, it was transferred even to the song of birds. In the *Ballata* somewhat doubtfully ascribed to Dante, *Fresca rosa novella* (Oxford Dante, p. 177), we find the lines 'E cantinne gli augelli, ciascuno in suo latino', and this meaning too we get in Eng. *latiner* or *latimer*, 'an interpreter'.

STANZA 3, l. 2. *sotrasse* seems here to be intransitive, as we might say 'withdrew' or 'withdrew itself', sc. 'from me'.

ll. 3, 4. Here again we have the plurals *adorneze* and *belleze* used as singulars.

l. 7. I have inserted *ben*, *metri gratia*.

XXVII.

All that is known of Folcalchieri—thus the Vat. MS. writes the name—amounts to no more than an occasional reference in the archives of Siena. He appears to have been dead by 1260. The form of the name as given in the MS. seems to suggest that the family came from Forcalquier in Provence: at any rate it is difficult to see any Italian etymology for the name. If his Christian name was Folcalchiero, the evidence for which does not appear, unless it be in the documents referred to by Monaci, the place-name must in the course of generations have been converted into a Christian name.

The present poem appears to be the only one of Folcalchieri's compositions that has been preserved. The theme is of course a commonplace; but there is a fine rush of passion in it, which seems to suggest that it may have been something more than a mere exercise in amatory poetry. The stanzas are of ten lines; 1, 2, 4, 5, 10 of eleven syllables: the others of seven. Rime-scheme: ABCABCDEDeF. The same F-rime recurs at the end of each stanza, while the others vary.

STANZA 1, l. 1. Some attempts have been made to date the

poem by this line, but it is probably only another expression similar to that in No. XI, St. 5. The most we can infer from it is that there was no Crusade on hand at the moment.

ll. 7, 9. Casini notices that the rime of these two lines is irregular, presumably because, unlike the equivalent lines in the other stanzas, they end with the same rime as l. 10.

STANZA 2, ll. 2 and 5. As Nan. observes, the repetition of **parlando** as a rime to itself in the same sense is irregular, though perhaps not unexampled. He tries to save the situation by taking the first to mean ‘speaking openly’, the second ‘speaking covertly’, but this seems weak. Yet no obvious emendation suggests itself.

l. 9. **mort’ è** : Vat. MS. reads *forte è*, ‘is hard’. The slight change to *mort’ è* gives a better antithesis and can be frequently paralleled in the early poets.

l. 10. As it stands in the MS. this line lacks a syllable. To rectify this I suggest the insertion of *nel*. There is no difficulty about *dolori* as singular.

STANZA 3, l. 1. **fenisco . . . conenza** : the negative accounts for the second of these words being in the subjunctive mood. Wiese notes the subjunctive in *-a* as a Genoese form, but poets in want of a rime did not always confine themselves strictly to their own local forms.

l. 4. **agenza** : a Prov. word ; ‘gives pleasure’. This from *gens*. See note to No. VI, St. 4, l. 5.

l. 5. **sa** = ‘tastes’, as in *Par.* xvii. 58.—**manicare** = ‘to eat’, Lat. *manducare*, earlier form of *mangiare*.

l. 7. I have preferred to expand the *nom* of the MS. to avoid the hiatus after *so* ; but possibly we may regard the vowel of *so* as sufficiently stressed to be safe from elision before a following vowel.

STANZA 4, l. 1. One is reminded of Virgil’s ‘Nunc scio quid sit amor’, but here it is the existence and not merely the nature of love which is in question.

l. 2. **à già a giudicare** may be taken as almost equivalent to *a giudicato* ; the present of the verb, with an adverb of past time, would be a survival from Latin.

l. 6. **e ’l terzo** is very puzzling ; it can hardly mean anything

but 'the third part', but why the masculine? Nannucci's *torlo* has no warrant and his explanation is futile. Perhaps the simplest emendation would be to read '*la terza*'. 'Love takes two thirds of my heart and leaves only one to my lady.'

STANZA 5, ll. 3-6. Notice *tua* followed by *vostra*.

l. 5. MS. has *senon dituto afare apiacere*, which leaves the line a syllable short. The emendation seems obvious. Render: 'save to do everything to do her pleasure'.

l. 10. Again there is a syllable short in the MS. The insertion of *non* seems not only excusable, but imperative, since the absence of any outward manifestation of the consuming passion is a regular commonplace.—Casini calls attention to the rime *inciendo—amando*. If any one is scandalized at this he may conceive the poet to have written *incando*.

XXVIII.

This and the four following pieces are by members of a Pisan group, probably a little junior to Mostacci, but still before the middle of the century. They all show a tendency to the shorter line, and abound in Provençalisms. Little is known of any of them, and indeed the Pal. and Chig. MSS. assign Tiberto's poems to Rinaldo d'Aquino. Monaci finds mention in Pisan archives of the Galliziani family. In the present piece the stanzas are of 14 lines, all heptasyllabic. Rime-scheme: ABC ABC DEEDDEED. It will be seen that, so far as the rimes go, the structure is that of an inverted sonnet, with the tercets preceding the quatrains.

STANZA 1, l. 1. Both *biasmare* and *lodare* are often used reflexively, followed by *di*. For *lodare* see Inf. ii. 74.

ll. 7, 8. 'If I tune myself up to speak, afterwards the string slackens.' *e* is not 'and', but is used as in No. II, St. 1, l. 6, where see note.

l. 9. *mi stordo*: 'I become stupid'. Fr. *je m'étais étourdi*. The etymology of *stordire* and its cognates is very uncertain. Diez is inclined to adopt a view that we must look for it to *turdus* = 'a thrush', from an alleged habit of these birds to drop stupefied

off the branch in the heat of the day. In this case the meaning ‘to deafen’ would be secondary. The word does not appear to be Provençal.

1. 13. It would perhaps be better to read *dice* : **E m' accordo**; and the meaning of the last four lines would be : ‘I make a show of being deaf to the heart that says to me, “I too agree that thou shouldst ask for kindness”.’ The notion of two hearts dragging in different directions is not uncommon.

STANZA 2, l. 1. *mi mente* : ‘is as a lie to me’.

l. 2. *'ntenda in* : ‘give heed to’.

l. 3. *intenza* : see note to No. X, St. 2, l. 10.

l. 7. **Se fai** : the Vat. has *sefa* ; Pal., which Monaci follows, has *ffai*. But the correct reading is obviously *se fò*. The words of the ‘other heart’ end with the previous line.

STANZA 3, l. 4. *m' adiviso* : possibly a lengthened form of *m' aviso*, ‘purpose’ ; but more likely = *divisare*, ‘devise’.

STANZA 4, l. 5. *più* : Chig. reads *pur*. I am much inclined to think that we ought to read *s' io lascio, per tardanza*, which departs very slightly from the text and gives a much better sense.

l. 11. Note that **volglio** must be treated as a monosyllable, though written in full.

STANZA 5, l. 3. ‘That I may be given heed to by you.’

l. 6. *conquiso* : a Fr. form used by Dante in *Purg.* xxiii. 45.

l. 8. *d'el* : so Vat. MS. A.R.V. and Mon. emend to *ne* ; but one cannot see why the writer should have wantonly introduced an exceptional form in place of the more usual. Note that *biasmare* is here transitive.

STANZA 6, ll. 4, 5, 6. If we keep the reading *manchesse* = *manchezze* it must be regarded as an antithesis to *plena* ; ‘such is the fullness of your pleasantness, that it restores what was lacking’. But it is perhaps better to read *rendam' anch' esse*, which might mean that ‘it also gives me back existence’. One is somewhat tempted to think that there may be allusion to Psalm xvi. 12 (Vulg. xv). As has been pointed out, these Scriptural allusions are very common in the amatory poetry of this time.

XXIX.

This piece is attributed by the Pal. MS. to Ruggieri d'Amici, and by the Chig. to the Notary.

The stanzas are of nine lines : 3, 6, 8, 9 of eleven syllables, the others of seven. Rime-scheme : ABC ABC Cc DD.

STANZA 1, l. 2. 'I was my own master.'

l. 4. *tenore* : 'holding', 'bondage'.

l. 8. *sagio* : 'assay', 'standard'.

STANZA 2, l. 2. *mante* : 'many'; Fr. *maintes*. The origin of the word is uncertain; it seems to have fallen out of use before Dante's time. Vat. MS. reads '*emantene*', which looks as if the word was strange, even to the writer of 1290 or thereabouts.

l. 4. *fino*: the editors of V.R.V. state that the first three letters of the word are blotted in the MS., and propose to read *fino*, which is confirmed by the Pal. MS.

l. 6. *benvolenza* : in its literal sense of 'good-will'.

l. 7. *quella* : here again the MS. has been partly obliterated, and the editors suggest *quella*.—*che* : the general relative. Three hundred years ago it could have been rendered in English by 'which'; now this form is confined to the less educated speech, and we must say 'with regard to whom'.

l. 9. *ei = ebbi*. I have adopted this reading from Vat. instead of the *e* of the MS.

STANZA 3, ll. 4-8. 'Perhaps she would have some pity on me, even if she did not love me; so much pity as to put on an appearance of joy. It would not look well for her if I died because she shuns me.'

STANZA 4, ll. 2 and 3. 'She does welcome and honour me, though not with loving intent.'

l. 4. *stolle* : Lat. *distollit* : takes away.

l. 6. *difesa* = 'forbidden'.

l. 7. *apresa* may be merely the participle to *apprendere*, in which case the meaning will be very similar to that of the often-recurring *consciente*, but I am inclined rather to take it as from Pr. *presa*, 'esteemed', 'prized'.

STANZA 5, l. 6. *morte* : MS. *molte*. The emendation seems

obvious, when we look back to St. 3.—**guarentire** must be taken as intransitive.

XXX.

Concerning Gallo, or Galletto of Pisa, we have a few notices. Dante refers to him (*V.E.* i. 13) in company with Fra Guittone, ‘Brunetto of Florence,’ and others, as among the writers ‘whom investigation will show to have used not the courtly, but only their local speech’. He is said to have been at the Council of Lyons in 1275, and he is addressed in one of Fra Guittone’s poems. This poem is in stanzas of twelve lines, all of seven syllables. Rime-scheme : ABC ABC DDEFFE. It will be noticed that the rimes are all on similar words used in different senses. Nos. XXXI (which has identical rimes with this) and XLIII are rimed on a similar principle. All may be regarded as *tours de force* in imitation of the Provençal *caras rimas*.

STANZA 1, l. 5. poco. Monaci, following Pal. and Chig., reads *loco*, which, looking to St. 4, l. 5, is probably right. Even with this reading, however, the meaning seems hopelessly obscure, and further emendation needed. Something like *loco non evvi o parte* might meet the case. The meaning would seem to be ‘I was brought (where) there is neither definite place, nor even district’, somewhat in the sense of the Psalmist’s ‘I had no place to flee unto’.

ll. 10–12. Cf. Dante’s sonnet, ‘Tanto gentile,’ *V.N.* § XXVI, where the same thought is expressed in more stately fashion.

STANZA 2, ll. 1, 2. For the use of **poner mente** as if the two words formed one transitive verb, we may compare ‘farò aquisto due cose’ in No. XXXII, St. 5, ll. 3, 4.

l. 3. **riso** = ‘rice’. As rice was not grown in Italy until 1468, this must refer to the imported grain, which, as we know from Horace, had long been in use in Europe.

l. 8. **mi dan gola** : ‘make me greedy’. Dante uses the word in the same sense in *Par.* x. 111.

l. 12. **miro** = ‘wonder’. In line 9 it is merely ‘look’; the two words are of course of the same origin.

STANZA 3, l. 2. roma, probably for *aroma*. A.R.V. reads

donn' aroma, from a supposed verb *aromare*. It might be better to read *à roma*, 'has a fragrance'.

l. 3. It might be better to put a comma after **voi**, and render **bella sia** by 'fair as she may be'.

l. 5. **ciercato**: for this active use of the past participle, see Diez, iii, p. 241. It is found in writers of the classical period of Italian.

l. 11. **muto**: apparently = 'change', as we also use it of clothes.

STANZA 4, l. 3. **pè** = **piè**.

l. 5. See note to Stanza 1, l. 5.

l. 6. **arcione** = 'saddle-bow'; presumably high saddle-bows were found convenient to secure the rider on mountain paths.

l. 7. **serra** = 'rips'.

l. 8. **serra** = 'saws'.

l. 12. 'makes me, from being mountain, become plain', i.e. 'brings me down from high to low'.

STANZA 5, l. 2. **m' à mondo**: 'has cleansed me'.

l. 6. **saggio**: again 'test', or 'standard', as in No. XXIX, St. 1, l. 8.

l. 10. **gallo**: 'pride myself', 'swagger'; as in *Purg.* x. 127.

l. 11. 'like a cock partridge.' Any one who has seen the airs of these birds in pairing-time will appreciate the simile. There is of course a play on the writer's name.

l. 12. **do matto**: 'I give check-mate'.

XXXI.

Of Leonardo del Guallaco we seem to have no documentary notice; though from the present piece it is obvious that he was a contemporary of Galletto, and therefore of Guittone. As has been said, the structure of this poem, which the author calls a *Sirventese*, is identical with that of the last, even the rime-endings being line for line the same. Some one has, however, appended one additional stanza, summing up the writer's point of view, which is that it is best to keep free from the entanglements of love. The poem is preserved in the Laurentian (Redi) and Pal. MSS.

STANZA 1, l. 1. **nasso** = 'net'. Ger. *netz*. Doubtless, as has been said in a note to No. VIII, the Germans of Frederick's court must have introduced many German words which afterwards fell out of use.

- l. 4. 'they (the women) throw something worse than a noose.'
- l. 8. **non conservo**: 'I do not take service'.
- l. 9. **fe parlar d' aviso**: 'talked about what he knew'.
- l. 10. **piagiente**: this epithet, usually reserved for the ladies, has a somewhat comic effect when applied to Solomon.

ll. 11, 12. The place of Solomon in the next world was a question of no small interest in the Middle Ages. Dante alludes to it (*Par.* x. 111, 112), but gives him the benefit of the doubt. Petrarch, in the *Trionfi*, probably from a spirit of contradiction to Dante, takes the other view.—l. 12. **paraviso** = *paradiso*. *Paravisus* for *paradisus* has been preserved in our word *parvis*, the enclosed space in front of a church. (The use of the word to denote a chamber over the porch seems to be erroneous.)

- STANZA 2, l. 1. **scritto**: cf. *Inf.* xix. 54.
- l. 2. **treciera**: 'treacherous'; Prov. *trichaire*.
- l. 5. **leciera**: 'a wanton'.
- l. 7. **pargola**: 'a girl'; Lat. *parvula*. Used here in a depreciatory sense, as *pargoletta* in *Purg.* xxxi. 59.

l. 9. **I' amiro**: I can make nothing of this word; the only suggestion I have to offer is that it may be a shortened form of *ammiratio*, 'the commander of the ships'. Curiously enough, in Aesch. *Ag.* 184, Agamemnon is styled 'the senior commander of the Greek ships', but it is hard to see how the Pisan poet can have acquired any knowledge of this. Still, some Greek classical tags seem to have filtered through in a curious way, and this may be one of them.

ll. 10, 11. Between the meanings of **membra** in these two lines there is a very faint shade of difference. In line 10 it appears to be impersonal, while in line 11 the subject would seem to be *Eva*. 'She puts all others out of my thought.' With line 10 cf. *Purg.* xxix. 24.

STANZA 3, l. 2. **paroma**: Crusca does not recognize the word but Baretti explains it by 'one of the yard ropes of a ship',

i.e. 'braces'. The Greek *παρωμίς* is used by LXX to indicate straps or bands passing down from the corners of the altar. The literal meaning would be 'shoulder-straps'.

ll. 5, 6. Here, again, the allusion is obscure; unless it means that a man in love loses his head so completely that when he is at Rome he thinks he is going on a crusade.

ll. 7-12. 'As for the reason of my leaving him alone, every man is what he is wont to be; I do not take the point off this bit of wisdom, and I do not swerve from it, whether in verses or anything rimed (?): this is evermore my aim.' Such I conceive to be the meaning of these very obscure lines.—*rimuto* for *rimato* is daring, and hardly less so *propunto* (by a false accident) for *proposito*; but until an adequate grammar of these poets is produced we must occasionally be content with somewhat wild conjectures.

STANZA 4, l. 3. *palpe*: 'pats'. This word, again, is not recognized by the dictionaries. It seems to have been formed backwards from *palpare*.

ll. 4-6. These lines seem hopelessly obscure. For line 4 V.R.V. reads '*chibueseña rio fallo*', and it is stated that the *o* of *rio* is barely visible. We might read *chi buon senn' à rifallo*: 'he who has a good wit makes it up again, and, when it is all in good order, lives like *salpae* in the sea', i.e. 'roams about as he pleases'. The *salpa* here referred to is not the Ascidian known by that name to modern zoologists, but a fish of no great repute, asserted by Pliny (ix. 32) to require beating before it could be cooked.

l. 7. *serra*: as before, 'grips', 'takes hold'.

l. 8. *serra*: mountain-ridge, Sp. *sierra*, from its saw-like form.

l. 10. *fer*: *fere*, 'strikes'.

l. 12. *amonte*: the meaning of this word is obscure.

STANZA 5, l. 2. Note that *giglio* counts for a monosyllable. The allusion in these lines is evidently to some incident in one of the romances, in which the course of true love did not run smooth. The first line, 'the light of day was darkened to the lovers,' I take to mean that their fate was like that of Paolo and Francesca. With *scura* compare the *aer perso* of *Inf.* v. 89.

Who the lovers were I have not been able to discover. If we keep the reading of the text, *Giglio fiore* may be an equivalent for *Fiordili*; *Asmondo* is a name unknown to me in the Charlemagne cycle. My colleague, Prof. Brandin, suggests to me that it might be better to read '*a Giglia e a Fioresmondo*'; but this does not carry us any further towards the identification of the personages. Still, the general meaning can hardly be mistaken.

l. 3. *agio*: probably here 'I have'.

l. 6. *d' amor lo saggio*: 'how love turns out'. *saggio* = 'test' or 'proof', as elsewhere.

l. 9. *auro matto* seems to mean unburnished gold (cf. Ger. *matt*), gold that is unwrought and therefore pure.

l. 11. 'so may God draw him from evil.'—*tragallo, lo traga*.

l. 12. *non creda a vista*: like *ne crede colori*.—*matto*, in the usual sense of 'mad'.

STANZA 6. This is obviously spurious: it corresponds with nothing in the poem to which this is a reply, and it is impossible that anything could follow the *comiato* or *envoi*. The style, too, is very different. The fact of its occurrence in the other two MSS. looks as if these were not wholly independent of the Vatican. Possibly it belongs to some other poem on similar lines, and was transferred to this by some scribe who thought it formed a good summary of the general drift of the poem. Line 3, too, is an obvious allusion to No. XXIX, St. 1, l. 2.

l. 4. *terzoletto*: 'tercelet', the young male falcon.

l. 8. *m' è mestieri*: 'is necessary to me'.

XXXII.

Of Betto Mettifucco no record seems to exist, nor has any other piece of his been preserved. From the style of this he may be judged to have been contemporary with the earlier Pisans. There is nothing very remarkable about the piece, but it expresses, rather gracefully, the usual commonplaces. The stanza is of sixteen lines, 4, 8, 12, 16 being of eleven syllables, the rest of seven. Rime-scheme: ABCDABCDEFfGHHiG.

STANZA 1, l. 10. *contezza*: 'kindliness', or 'delicacy'; so

Matteo di Dino Frescobaldi, 'Leggiadra se', vezzosa, conta e bella, e di virtù fiorita'. Also probably the 'saette conte' of *Purg.* ii. 67. See my glossary to *Purg.*, s.v. *conto*.

l. 12. *contanza*: A.R.V. *acontansa*. *aconta* is used by Petrarch and Boccaccio in the sense of 'to make acquaintance with', 'accost'. Dante prefers the form *contezza*, equally but more directly from Latin *cognitus*.

STANZA 2, l. 8. *rafino*: see note to No. XVIII, St. 1, l. 2.

STANZA 3, l. 3. *auso*: probably = *oso*, but it is possible that it may be from the other *ausare* = 'to be used'.—Note again the inability or unwillingness to reveal the secret flame.

l. 8. *aiuto*: this is the reading of the MS. A.R.V. reads *aiuta*, taking *viso* as the subject, but the meaning seems to be, 'If I do not do something for myself, I do not think I shall escape the face for which,' &c.—*lazioso*: the more usual form is *lezioso*, probably shortened for *delizioso*.

l. 10. *smiro*: the *s* seems to have no particular force, any more than in *sguardo* for *guardo*.

STANZA 4, l. 2. Unless we are, very exceptionally, to read *mia* as a dissyllable, one syllable would seem to be missing in this line.—*natura* gives no very satisfactory sense; what we want is some word implying 'service' or 'devotion'.

ll. 3-12. Again the favourite example of reckless devotion in the Old Man of the Mountain and his assassins.

l. 6. MS. has *passa in*, which again leaves the line a syllable short. The subjunctive would be more idiomatic, but an even simpler emendation would be to read *passar*.

l. 7. *latino*: as in *Par.* iii. 63. See note No. XXVI, St. 1, l. 3.

l. 10. *in bel verdero*: 'in his fair pleasance'. MS. has *in del.* *verdero*: Lat. *viridarium*; the other form, *vergiero*, Fr. *verger*, representing *viridarium*.

ll. 9-12 indicate the effects of the *Hashish* with which the 'Assassins' were drugged.

STANZA 5, ll. 3, 4. Note that *farò aquisto* is treated as a single transitive verb. See note to No. XXX, St. 2, l. 1.

l. 4. *fallo* = 'blunder'.

ll. 7, 8. 'In a place where the Creator put together so many beauties that they surpassed those of others.' *Oltragio* has

here its primary meaning of 'surpassing' or 'superceding', from which that of 'injuring', 'outraging', easily comes. In *Purg.* ii. 94, 'nessun m' è fatto oltraggio,' we find the word in a transition stage: 'nothing beyond what happens to others, and so no injury'.

XXXIII.

Odo delle Colonne is just a tangible figure. He can hardly have been the brother of the judge Guido, but was undoubtedly a member of the same great family, and may quite possibly have held office under Frederick at Messina. In Boniface VIII's Bull of 1297, in which he appears in company with 'the Roman Emperor Frederick of accursed memory', he is stated, says Monaci, to have been dead forty years. In V.R.V. the two poems of his which are preserved stand between those of the Notary and Rinaldo d'Aquino, so that he probably belongs to the earliest group. The present piece, it will be seen, is put into the mouth, not of the lover, as usual, but of a forlorn lady. The stanzas are of twelve lines, all of seven syllables. The rime-scheme is very simple: ABABABCDCDCD.

STANZA 1, l. 3. *fiata*: note that this word is of three syllables; the *i* does not represent a Latin *I*, but is original, whether the word be, as Diez thinks, a derivative of *via* or represents a Latin *vicata* from *vices* = 'turns'. In Dante it is nearly always three syllables; indeed, where it is not, the text is probably doubtful. Later, with Petrarch and others, it seems to have been treated as the exigencies of metre might require.

1. 6. *guernita* = 'furnished', 'fitted out'; from a Teutonic root meaning 'to take heed for', whence also our 'warn'; 'garnish' is another variety of the same word through the French.

1. 8. Note the accent thrown back for the sake of the rime.

STANZA 2, l. 1. *tapinella*: 'wretched'. *taþino*, from *ταπεινός*, is one of the few Greek words preserved in Italian.

1. 4. *conquisa*: see note to No. XXVIII, St. 5, l. 6.

1. 10. *acorre morte*: cf. *Inf.* xiii. 118.

STANZA 3, l. 2. *in cielato*: the regular phrase for lovers' stolen meetings.

1. 8. *scanoscienza*: almost 'discourtesy'.

l. 10. **intenza**: apparently 'disputes'. See note to No. X, St. 2, l. 10.

STANZA 4, l. 2. **tra**: imperative of *trarre*.

l. 5. **che**: again the indefinite relative. *Che lo suo = lo cui*, but with a slight suggestion of 'the reason why'.

l. 9. **cangiata**: there seems nothing except the needs of rhyme to account for this false concord, or for the feminine *dura* in the next line. Of course one might get over the difficulty by reading '*la corin'* à (or è) *cangiata*'. MS. has '*ora locore*'.

STANZA 5, ll. 5-8. A somewhat amusing touch about the tenderness towards the lover and the ferocity to the supposed rival.

l. 12. **gallo**: cf. note to No. XXX, St. 5, l. 10.

XXXIV.

Ruggierone of Palermo is only known to us by the ascription to him of two poems in the Vatican MS., and in the Palatine, and even one of these, that here given, is assigned to *Re Federigo*, probably the Sicilian king of that name. The stanzas of this poem are of ten lines, 1, 2, 4, 5 of seven syllables, the rest of ten. Rime-scheme: ABCABCDDEE. The verses purport to be written by a Crusader for transmission to his lady at home.

STANZA 2, ll. 1, 3. Cf. note to No. XXVII, St. 1, l. 5.—**vio** = *veggio*. The MS. has *via*, and in line 4 *desia*, but the subjunctive seems unnecessary.

l. 4 It would probably be better to omit e.

l. 6. **riso e gioco**: frequently coupled, as in the last piece, St. 2, l. 6.

l. 7. **sengnamente**: see note to No. II, St. 4, l. 6. Perhaps 'accomplishment' would render the word here. It seems uncertain whether it is singular or plural. *ente* might stand for either *ento* or *enti*. If we take it as plural we ought probably, with Monaci, to read *suo*.

l. 9. **disdotto**: 'diversion', 'amusement'. From Latin *disducere* = 'to lead away', that is, 'from the business of life'; 'divert', 'distract' convey a similar idea. The word is probably

borrowed from French *déduit*. It does not seem to have become incorporated in Italian. In Provençal *desduire* is used by Giraut de Bornelh in the poem *Si per mon Sobretotz*; but Gloss. Occ. does not recognize it. (*Dedurre*, as in *Par.* viii. 121. Fr. *déduire*=‘to deduce’ is from Latin *diducere*, and is altogether a different word.)

STANZA 3, l. 1. Omitted by Allacci.

l. 4. *acatto*. See note to No. XXV, St. 1, l. 6.

l. 9. *atassa*: a word of doubtful signification and rare occurrence. It occurs in a poem ascribed to Guido Guinizelli, *Contra lo meo volere*, where Val. interprets it by ‘troubles’, a meaning it will equally well bear here, but this of course is only a mere ‘shot’ from the context.

STANZA 4, l. 2. MS. *valafiore disoria*, ‘go to the flower of Syria’. But this is clearly wrong; the poem is obviously addressed to a lady at home, and not to any ‘flower of Syria’. The alteration of one letter which I have made restores the right sense.

l. 10. *degia*: ‘may deem it her duty’.

XXXV.

The stanzas are of fifteen lines, 1, 2, 3, 5, 6, 7 being of seven syllables, 13 of five, and the rest of eleven. Rime-scheme: ABBC ABBC DDEEFF. In Stanza 3, line 9 is missing.

STANZA 1, l. 1. This line occurs also in No. XXIII as the first of the fourth stanza.

STANZA 2, l. 1. *manti*: All. has *inanti*. The readings will of course be practically indistinguishable in MS.

STANZA 3, l. 5. *s'adastia*. This *adastiare* appears to be of Teutonic origin and akin to our ‘haste’ (see Diez, s.v. *astiu*); distinct from a similar verb from *astio* (*Purg.* vi. 20), ‘hatred’, ‘envy’. Only the second sense seems to be recognized by Crusca; but the two have obviously a tendency to blend. Thus in the Italian version of Brunetti’s *Trésor* (vii. 37) *adastiano* is used to represent the *estrivoient* of the original (No. III. ii, ch. 72), where it is hard to say whether ‘vie’ or ‘strive’ be the precise meaning implied by the words.

l. 9. As mentioned above, a line has evidently dropped out here, leaving *speranza* without a rime; a fact which seems to have escaped the notice of all the editors.

XXXVI.

This anonymous little poem, simple and pathetic as it is, though not on a level with the beautiful threnody of Giacomo Pugliese (No. XIV), has much of the same sincerity of sorrow. In this case it is the lady who mourns for a lost lover. He appears to be no imaginary person, but lord of the little territory of Scarlino in the Tuscan Maremma. The stanzas are of nine lines, 1, 3, 5, 6, 8 being of eight syllables, and therefore trochaic, 2, 4, 7, 9 of the ordinary iambic hendecasyllables. The rhythm is very nearly that of 'Who is Sylvia', but can be more closely indicated by a rough rendering:—

Ruthless death, thou fierce destroyer,
All blame thou sure deservest.

Rime-scheme: ABABCCDCD.

STANZA 1, l. 5. *Con ti facca*: this is the reading of the MS., and seems to mean 'keep yourself to yourself'. The variant suggested in the footnote seems to make the sense run somewhat easier.

STANZA 2, l. 3. *dporto*: 'pleasure', 'entertainment'.

STANZA 3, l. 1. *micidera*: 'homicide'.

l. 3. *me*: notice the hiatus before e. Perhaps we should read *meve*.

ll. 8, 9. Cf. Chaucer's Knight:—

He never yet no vilanie ne sayde
In alle his lif, unto no manere wight.

STANZA 4, l. 4. *fe*: MS. *faciea*, which gives the line a syllable too many.—**soperchianza** = 'overbearing'.

l. 5. *piano*: probably = 'accessible'.

STANZA 5, l. 2. *colonna maremmana*: Casini says that the reference is to Colonna di Buriano, a small town a little north of Grosseto, in the neighbourhood of which we may suppose that Baldo caught his death.

1. 8. Monaci retains the *gentile* of the MS., but it destroys the metre, and I have followed A.R.V. in omitting it.

XXXVII.

This poem (which Val. assigns to Guido delle Colonne) has no special merit, save a certain simplicity and elegance of diction, to distinguish it from the many others on the same theme. The stanzas, in number, as usual, five, are of ten lines, all save 7, 8, 9 being of eleven syllables. These three are of seven. Rime-scheme : ABABABCDCcD.

STANZA 1, l. 3. The syntax of this line is somewhat curious : *distrugo* is intransitive, 'I waste away,' but presently it has to be understood in the transitive sense, after *foco*.

l. 7. MS. *mabene*. The *ma* must clearly be omitted.

STANZA 2, l. 4. *alapidato* : 'stony'.

l. 5. *lasasse* = *lasciasse*.

l. 7. *a Deo* : the use of *a* is somewhat curious ; as it were, 'at God'.

l. 8. *chi . . . dar*. Wiese (Part III, Section 124) gives an instance from Guido Fava of this construction, infinitive with relative, but desires corroboration of it. This passage may supply it.

l. 9. *accaduto* : a note in V.R.V. says that an erasure has obliterated about eight letters before *to*. Val. reads *ismarruto*, a doubtful form. The suggestion in the text seems simpler.

l. 10. MS. ' *evenuto neseno amale portto*' . A.R.V. omits *e venuto*. It might be better to read *e ne venuto sono*, to keep the internal rime in its proper place.

STANZA 3, l. 4. *goleato* : *goleare*, see note to No. XXX, St. 2, l. 8.

l. 10. *riditto* : V.R.V. *ditto*. A.R.V., following Val., *de-litto*. *riditto* in the sense of 'no need to say it twice', or possibly 'without contradiction'.

STANZA 4, l. 2. Note **Dio** thrown in as a kind of expletive. Exactly equivalent to our use of 'the deuce'.—*chi . . . consigliare* : construction again as in St. 2, l. 8.

l. 7. *se non* seems to be treated as one syllable, perhaps pronounced *sèn*.

- l. 9. **tenore**: probably 'bondage' as in No. XXIX, St. 1, l. 4.
 STANZA 5, l. 1. **novella**: a favourite epithet applied to an ode which the poet is sending forth, especially in the poets towards the end of the century.

XXXVIII.

This anonymous piece again expresses in an elegant form the usual commonplaces. From the smoother style and less archaic diction we may suppose it to have been written, or at least re-edited, in the latter part of the century. The stanza is almost identical with that of No. XXXIV, with one difference, which will be noted in the rime-scheme. This is as follows: ABCABCCDDEE. It will be observed that D has no corresponding rime, a feature almost or quite unique in these poems. A remarkable feature is the devotional tone of the whole.

STANZA 1, l. 1. It will be observed that this line corresponds very closely with the opening of Guido Guinizelli's ode (No. LXI) as this is given in the Vat. MS. The reading of the MS., however, differs from that of *V. E.* i. 15, where it is quoted by Dante, so that there can be no reason to suppose, as some have done, that the present piece should be ascribed to Guinizelli. In some respects, indeed, it more resembles Guittone. In *V. E.* ii. 12, where Dante quotes it again, he appears to ascribe it to Guido Ghisilieri.

1. 2. **compreso**: one is rather tempted to suggest *conquiso*, as corresponding better with *donato* in the next line.

1. 6. **melglio** here, and in St. 3, scanned as a dissyllable, points somewhat to the later date of the poem.

ll. 9, 10. Note the obvious devotional allusion in **magnificato** and **coronato**.

STANZA 2, l. 3. **regnar servire**: here there can be no doubt of the source whence this expression is taken. The words occur in our Prayer-book in the second Collect at Morning Prayer, in the form 'Whose service is perfect freedom'. But in the Latin original, ascribed to Gelasius (fifth cent. A.D.), the form is 'cui servire regnare est'.

1. 9. **d' ogni grazia . . . compiuta**. Here, again, an obvious

allusion to *gratia plena*.—**vertù**: not ‘virtue’ in our sense, but more nearly ‘power’, as in *Inf.* ii. 76.—**compiuta** must be read *compita* for the rime’s sake.

STANZA 3, l. 4. **assembro**: ‘liken’, ‘compare’; from Latin *assempolare*, for *exemplare*=to copy. See *Inf.* xxiv. 4.

l. 8. See Ps. ciii (Vulg. cii), verse 11.

STANZA 4, ll. 2, 3. ‘The pain of love seems to me greater good than the good of love.’ **asembra** is here intransitive.

l. 7. **sostene**: a singular verb, after two or more substantives coupled by *e*, is common in Italian at least down to the sixteenth century. Curiously enough, when they are coupled by *con* the verb is usually, if not always, plural.

STANZA 5, l. 6. A good instance of the way in which the terms of feudalism were employed to express the relation between the lover and the lady.

l. 10. ‘Your *vertù* in deserving love is greater than any my love can have in serving you.’

XXXIX.

This poem, again, is a fair exercise on the usual themes, the spring-time, inciting to sing the lady’s praises and the lover’s happiness. It probably belongs to an earlier period than the last, being in almost the earliest and simplest form. The opening curiously resembles that of No. LIV, by Bonagiunta of Lucca, but this need not imply any relation between the two pieces, the imagery being part of the regular troubadour’s stock. The stanzas are of nine lines, all short. Rime-scheme: ABABCDDCA.

STANZA 1, l. 8. **cagiуoli**: from Latin *caveola*, with gender changed. Literally ‘cages’, but here merely cages formed by the boughs among which the birds sing.

STANZA 2, l. 1. MS. *Spera chemai preso*. This appears to give neither metre nor sense, so I have ventured on the slight alteration in the text.

l. 3. **col chiaro viso**. See note to No. I, St. 5, l. 5.

l. 8. **Morgana**: *Morgan le Fay*, known to all readers of the Arthurian Romances. As her name implies, she must have been of Welsh origin, and connected with the sea.

STANZA 3, ll. 5 sqq. Cf. No. XVIII, St. 3, ll. 5 sqq.

STANZA 4, l. 3. *intenza*: see note to No. X, St. 2, l. 10.

l. 4. *invia*: MS. *minvia*. A.R.V., retaining this, reads *sem-bian*, of which it is hard to see the meaning. In any case the passage is difficult; the only meaning I can suggest is, 'The day sets me thinking more of her, it sends her likeness'.

STANZA 5, l. 4. Unless we are to read *mio* for *suo*, *amore* must have the sense here of *amante*.

STANZA 6, l. 3. *d'amore* clearly cannot stand. The emendation I have suggested in a note saves the rime and gives a good sense. *d'amore* is exactly what a scribe, writing perhaps from memory, would almost mechanically give after *novi canti*.

ll. 5, 6. The evil speakers, whom the lady is begged not to believe, are other stock personages in these little dramas. See e. g. No. XVI, St. 3.

STANZA 7, l. 1. Note that before the two consonants at the beginning of the next word *Dio* is two syllables.

ll. 1-4. Cf. the last stanza of No. XV.

l. 4. The *o* in *eramo* must be dropped, since *leal* seems to be always two syllables, though in *beato*, &c., the vowels are usually merged. The Lat. *legalis* would sufficiently account for this.

l. 6. *ispellamento*: none of the dictionaries seems to recognize *spellare* or any of its compounds. It must be equivalent to the French *épeler*, Pr. *espelar*; the original signification of which seems to have been 'to relate', 'recount'. Eng. 'spell' in both senses is of the same origin. The etymology is Teutonic; cf. Goth. *spillōn* in the same sense. Here it might almost be rendered by 'converse'.

ll. 8, 9. 'May he be taken in an evil noose, and condemned to be sawn asunder.' To save the metre in the last line, D'Ancona suggests the reading *giuggiato*, which I have adopted in the text, where the MS. has *giudicato*. Possibly we should also read *da* for *di*.

XL.

As I have said elsewhere, a good deal more ink has been shed over this piece than its intrinsic merits deserve. In A.R.V.

Professors D'Ancona and Comparetti allot 214 pages to it out of the 532 of which their first volume consists. Others have also written about it at considerable length. It was first printed in a fragmentary state by Allacci, and a good deal of the interest which it aroused is doubtless due to the fact that it was for some time regarded as the earliest extant specimen of Italian poetry. The first edition of D. G. Rossetti's work, best known as *Dante and his Circle*, appeared, as will be remembered, under the title *The Early Italian Poets from Ciullo d'Alcamo to Dante Alighieri*. Rossetti's translation, it may be observed, though spirited, is very far from accurate. When the poem came to be more studied, certain allusions, which will be noted presently, proved that its date could not be much antecedent to 1240; so that it was preceded by several of the pieces in the present selection; nor indeed should I have included it, were it not that Dante did it the honour of quoting its third line, as a specimen of the vulgar Sicilian language, in *V.E.* i. 12. Indeed, it bears many traces of courtly, or at least artificial, origin. It has few merits, save a swinging rhythm, and in places a certain coarse humour. It is in no sense a *canzone*, but rather what is known as a *contrasto*: an amoebaean dialogue between the lover and the lady, the former (whom sundry Italian commentators treat as though he were identical with the author, and speak of as 'Ciullo', or, in the more recent version of the name, 'Cielo') being represented as a roving vagabond, who pays his addresses to the lady. She treats him at first with disdain, but meets with the usual fate of the woman who deliberates. The piece is obviously entirely dramatic, and no inference whatever can be drawn from it as to the author's position in life. The form of it will remind English readers somewhat remotely of 'The Nutbrown Maid'; though it seems hardly fair to the latter to suggest such a comparison. The stanzas are of five lines, the first three being iambics of 15 syllables; in fact the common English ballad measure, of which a typical instance is: 'A captain bold of Halifax, who lived in country quarters', while the last two are the regular 'hendecasyllabics'. The stanzas are so many and so short that I have departed from the system of reference adopted elsewhere in this

book, and given the stanza-numbers only. If readers will bear in mind that there are three stanzas on the first page, and six on every subsequent one, they will have little difficulty in finding the place referred to.

STANZA 1. There is evidently something wrong about the second line, for why should a lady's attractions appeal to other ladies? Grion boldly changes *le donne* to *li homini*, putting the other words into the masculine; but what seems to be wanted is a substitute for *disiano*, some word implying 'envy', as suggested by *invidiata* in Stanza 9. Might it not be *t'invidiano*?—The MS. gives *trami*; I have followed the reading of *V.E.*—*focora*: for *fochi*. This irregular feminine plural formed on the analogy of Lat. *corpora*, *tempora*, &c., is very common in early Italian, and not peculiar to Sicily. See Diez, ii, p. 27.

STANZA 2. *arompere*: 'to plough'.—*abere* for *avere*; *b* for *v* being, as we have already seen in *bolontate*, a regular Sicilian form.—*monno*: for *mondo*.—*cavelli*: for *capelli*.—*aritonno*: 'clip all round', i.e. 'become a nun'. Probably from *ritonda*, though doubtless modified in sense by *tondere*.

STANZA 4. *atalenti*: 'make me wish', from *talento* in the usual meaning of 'inclination'.—*paremo*: *mio padre*. Forms like *mogliama*, &c., are not uncommon in Boccaccio and other Tuscans.—*arigolgano*: *rivolgano*.—ll. 4, 5. 'However well your coming tasted to you, I advise you to look sharp about going away.'

STANZA 5. *difensa . . . agostari*. 'An inferior unjustly attacked by a superior was allowed to invoke the Sovereign's name, and this was called a *Defensa*. If a Lord robbed his vassal after this outcry, he was debtor to the Treasury as well as to the wronged sufferer after a civil process; but this did not apply to offences against the person' (Kington Oliphant, *Life of Frederick II*, i. 387). This system was instituted in 1231, and the Augustals were first struck in the same year, so the poem cannot have been written before that; and, seeing that the system and the coins had evidently become quite familiar things by the time it was written, we may easily add a few years—unless, indeed, they were introduced into this poem with a view

to advertising them. It may perfectly well have been written by some one about the Court.—The allusion to the father's property in Bari suggests that he was supposed to be a person of some position. We can hardly suppose that the scene is laid in Bari, since Dante, in the passage above referred to, is clearly distinguishing Sicilians from Apulians, so that we must suppose the action to take place in the island itself.—*bella*: the form of this word shows either that the poem was not written in the purest Sicilian, or that it was edited by the probably Tuscan scribe. The pure Sicilian form would be *bidda*.

STANZA 6. *perperi*: according to Nan., Byzantine gold coins, called *ὑπέρπυροι* (extra-fired).—**Saladino**: The use of Saladin's name with the present tense *a* has been adduced as evidence of the early date of the poem, Saladin having died in 1193. But the name of this famous personage may very well have survived among less well-informed persons in out-of-the-way parts of Christendom as a general designation for Saracen sovereigns, a result to which its resemblance to *Soldano* would contribute. The difficulty would be removed altogether by expunging *a* and reading *quanto*, not a very violent remedy. Even if we retain the *a* the lady's reference to the **Soldano** in the next line as a distinct personage from 'the Saladino' shows that she was but imperfectly acquainted with recent Saracen history.

STANZA 7. *parbole*: the full form of the word which became *parole*. Here, as in *perperi* above, and elsewhere in this poem, we find the Greek forms retained.—*adimina* for *domina*.—*amonesta*: 'admonishes'.

STANZA 8. *er = jeri*.

STANZA 9. *Donne*, the reading of the MS., is somewhat weak, and gives a syllable too many to the line. Monaci reads *doi*, presumably *dogli me*, but this does not save the metre. May we not read *Dio quante*, &c.?—*schiantora*: 'splinters'. Plural like *focora* in Stanza 1.—*pensanno* : *pensando*.

STANZA 10. *male*: 'to your own hurt'. As in *Purg.* iv. 72.—*treze*: 'tresses'.—*consore*: 'sister in a community'.—*arendo*: *arendersi*, the regular term for entering a religious house; so *renduto*, *Purg.* xx. 54.—*magione*: Fr. *maison*, Lat.

mansio. Used specially for the abode of a religious order, as of the Templars, in Villani, viii. 92.

STANZA 11. *viso cleri*: see note to No. XX, St. 2, l. 1. Here the form is more directly French, another detail which points to the artificiality of the piece.—*dimino*: cf. *adimina* in Stanza 7. The change of *o* to *i* in the unaccented syllable is of course common enough.

STANZA 12. *Boimè*: a less elegant form of the usual *oimè*.—*ao = ò*, somewhat nearer to the original *habeo*.—*blestiemato*: here again the passive participle used in active sense; note the *l* of *blasphemia* retained, as in the Provençal *blastemar*, another indication of hybridism in the poem.—*chiù*: for *più*, a Sicilianism which we have already found in these poems.

STANZA 14. *adomanimi*: *dimandimi*.—*mon peri*: here, again, a French influence is obvious.

STANZA 15. *bolta (volta) sotana*: ‘an over-turn from below’; probably a wrestling term, though the dictionaries do not seem to recognize it.—*villana*: ‘churlish’.

STANZA 16. *manganiello*: a mangonel, the well-known engine used in mediaeval times for battering a fortress; here generally for ‘assault’.—*groria*: *r* for *l* is genuinely Sicilian.—*chiaci*: *piaici*.

STANZA 17. *vitama*: as *paremo* in Stanza 4 and elsewhere.—*deboci=ci debbo*.—*mosera*: so the MS. Most editors have altered to *movera* (the subject being of course the ‘danger’ referred to in the preceding line). But is it not possible that *mosera* or *mossera* may be a dialectal future perfect, formed directly from the past tense (*movo—moverò*; *mossi—mosserò*)?—*ai*: the first person is clearly required here, and Val. is probably right in reading *aio*, or perhaps it should be *ao* as in Stanza 12.

STANZA 18. *abero*: *ebbero*.—Note that the second line lacks a syllable at the beginning, a familiar feature in the old ballad poetry of all languages.—*nonde*: See note to No. VII, St. 1, l. 6.—*gironde*: *girono inde*; in later Italian it would have been *ne girano*, ‘many went away angry’. Perhaps *molto feri* would be better; ‘they went away very angry’ seems to give a more lively touch.—l. 4. V.R.V. *intendi bella bene cio chebol dire*;

bella being, as the editors tell us, erased in the MS. Val. *boglio dire*.—*onze*: presumably of silver.

STANZA 19. *garofani*: literally ‘clove-pinks’. Gr. *καρυόφυλλον*. Possibly it may here be equivalent to our ‘swells’.—*salma* ’nd ’*ài*: written as one word in the MS. Val. emends *che a casata mandai*, ‘which I have sent to your house’. But it seems quite possible to extract a better sense from the words as they stand. ‘Not that you have any burden of them.’ He is beginning to return banter for banter.—*m’ assai*: ‘try me’, ‘essay me’. So the wooer in *Midas*: ‘try me, ply me, prove ere you deny me’.—l. 3. ‘If there is a head-wind, and it turns, and you come to shore.’—*prai*: *piaggie*; Lat. *plaga*, whence, of course, the *r*.

STANZA 20. *macara*: more usually *magari*, ‘would that’. A curious word, surviving from Gr. *μακάριον* = ‘blessed would it be, if’, and so, ‘would that’. It is still in use.—*acori*: *accorare* signifies ‘to touch the heart’ in any way, here ‘to vex’. In *Purg.* v. 57, and *Par.* viii. 73, the original idea is retained with a somewhat different signification.—*dengnara*: not the future, but a pluperfect (Lat. *dignaverat*) with a conditional sense, such as this tense has acquired in Spanish *cantara*, &c.: ‘He had not ventured’.

STANZA 21. *arma*: *alma*, *anima*.—*pantasa*: this word is variously explained. Val.’s *tutta* from an imaginary Greek *παντασία* may be dismissed, as a verb is clearly wanted. Nannucci’s *farnetica* and Grion’s *anela* come really to the same thing. From Greek *φαντασία* came the O.Fr. form *pantoisie*, ‘a nightmare’, whence our ‘pant’, and kindred forms occur of course in the other languages, as Italian *fantasia*. The form of the word here seems again to point to the artificial origin of the poem, *p* for *f* not being a Sicilian peculiarity.—*chiamarano*: here the conditional pluperfect is even more obvious than in *dengnara* above.—*malvasa*: *malvagia*; curiously enough, this word seems to have nothing to do with *malo*, but to come from the Gothic *balwasesi*, ‘wickedness’, from *balwo*, akin to our *bale*.—*traita*: the form *traito* (*tradito*) for *traditore* is not recognized by the dictionaries, but it is unmistakable in Stanza 24, and Nan. quotes an example of it from Fra Guittone.

STANZA 22. *chissa*: *questa*.—*persone*: for *persona*. See Wiese, § 51. The meaning here appears to be almost = ‘personality’—‘you cease to exist’, ‘there’s an end of you’.—*sormonare*: probably another French word, *surmener*, ‘to over-drive’, ‘weary out’. Nan. would read *sermonare*, adducing Prov. *sermonar*, which does not appear to exist, but which he has apparently confused with *somoner* = ‘to summon’, and French *sermonner*, which is a later word, and does not mean, as he would interpret his *sermonare*, ‘to chatter’.—*ave*, in the frequent sense of ‘there is’, *te* being dependent on *aiutare*.

STANZA 23. *istrani*: for *istranio*. Both *strano* and *stranio* are found, the latter corresponding more nearly to Latin *extraneus*.—*canno*: *quando*.—*lo’ntaiuto*. Val. and Nan. read *lo trajuto*, and explain it as meaning ‘a dress with a train’. The former, while allowing that *intaiuto* may also be the name of a garment, says that he has made many inquiries among Sicilians, including ladies, but has been unable to find out that any such name now exists in Sicily. Might it not be *ensaiuto*, ‘silk-trimmed’?

STANZA 24. Note that again a syllable is lacking at the beginning of the second division of the first line; probably the *J* would be sounded almost as *iy*.—*como se fosse*, &c., apparently implying that the garment in question was of no very costly material.—*sciamito*: ‘velvet’, ‘samite’, from Gr. ἔξαπτος = ‘six-thread’, presumably because woven of that number.

STANZA 25. *misera*: a conditional formed direct from the Latin pluperfect, *miseram*.—*trobaret*: *trovereiti*.—*tina*: *arena*.—*impretare*: *impetrare*.

STANZA 26. *disdutto*. See note to No. XXXIV, St. 2, l. 9.

STANZA 27. *fallo*: ‘I fail’, from *fallare*.

STANZA 28. *di core paladino*: ‘with the heart of a valiant man’, or, with a comma after *core*, ‘my valiant man’. The lady’s resistance is breaking down, she now only asks for a little delay.

STANZA 29. *scannami*: ‘cut my throat’, from *canna*, a slang term for *gola* (Acharizio).—*scalfi*: Nan. explains by

sbucci, 'peel'; but 'boil', Lat. *excalifacere*, seems a good deal more probable.

STANZA 32. *minespresso*: Prov. *menspreizar*, Fr. *mépriser*. —*arenno* here is simply 'surrender'.

XLI.

This again is a burlesque piece, and I should not have included it, had not it too been cited by Dante, *V. E.* i. 11, as a skit on poems composed in the dialects of Rome, Ancona, and Spoleto. He gives the author's name as 'quidam Florentinus, nomine Castra'. There was a poet named Terino da Castel Fiorentino, a contemporary of Honesto da Bologna, two of whose poems are in the Vatican 3793; and one is tempted to think that Dante may have got his name inaccurately. But the MS. assigns this to an otherwise unknown Messer Osmano. It is probably the most puzzling piece in the whole collection. The language baffles the Italian commentators; who, when in doubt, are apt to say with the German commentator on Aristophanes: 'mihi quidem arridet interpretatio obscenior'. I cannot profess to have mastered every detail or explained every word; but in my view there is nothing improper in the poem. A vagabond personage, of lower rank than the hero of the last, meets a woman carrying food to the field-workers. He makes discreditable proposals to her; she slaps his face, and sets him to work. That evening, or next morning, he departs with an aching back and something in his wallet.

The stanzas are of ten lines, in another familiar ballad-measure; normally $\textcircumflex\textcircumflex\textcircumflex\textcircumflex\textcircumflex\textcircumflex$ ('a day I shall ever remember') represents it in English, but an extra syllable (or syllables) is freely admitted at the beginning, as in the first line, where *una* may be regarded as *extra metrum*. Rime-scheme: ABABABCD₂D.

The story is partly narrated, partly in the form of dialogue.

STANZA 1, l. 1. *fermana*: Vat. MS. *formana*. The Grenoble MS. has *una ferinava*, and an annotator, possibly Corbinelli, has underlined the quotation in red, and drawn a vertical line, cutting off the *va*. This is hardly distinguishable from *fermana*,

which has become the accepted meaning. But the sense is far from obvious. Strictly speaking, *fermana* can only mean a woman from Fermo, but what should a woman of Fermo be doing in Tuscany? It is difficult to avoid the conviction that the word has something to do with 'farm'; *ferma* in this sense did not come into use until long after, but *ferme* already existed in French, and, as we have seen, words of French origin are not uncommon in these poems.—*iscoppai*: if this word is to stand it can hardly mean anything but 'I spied'. The Gr. *σκοπεῖν* may have continued in use in the south-east of Italy, or Sicily, and have spread northwards for poetical purposes. But it is a question whether we should not read *scaffōd*, 'came out'.

l. 2. *cita cita*: so the Gr. MS. and Vat. MS. reads *cietto*, probably = *cheto*, 'quietly'; *cita*, 'with speed', however, fits the sense much better.—*sen già*: Vat. MS. *sagia*.—*aina*: 'hurry'; from Lat. *agere*, as *ruina* from *ruere*, says Diez; who, however, will not identify it with a similar word in late Latin meaning 'the tongue of a balance', though one would have said that the two senses might very well have had the same origin.

l. 3. *impingnoli* has evidently some connexion with *impinguare*, 'to fatten'. May we conceive that the objects in question were some kind of suet-dumpling like the German *Nudel*?

l. 4. *saima*: 'fat', or 'grease', Lat. *sagina*, 'fattening food'.

l. 5. *trecciolì*: looks as if it should mean 'hair-ribbons'.

l. 8. *se mi viva*: 'so may I live', 'upon my life'. This formula is familiar enough in Dante, e.g. *Purg.* ii. 16, 's' io ancor lo veggia'. *se* represents here Lat. *sic*, not *si*.

l. 9. *cantaba*: MS. *caba*, obviously a clerical error. The suggested emendation seems obvious, though perhaps *contaba* would be even better.

l. 10. 'Forse è l'unico verso chiaro della poesia' (D'Ancona).—*fantilla*: 'maid-servant'.

STANZA 2, l. 1. *comannato*: *comandato*; here we have an undoubtedly Sicilian form.

l. 2. *rote*: probably 'rocks' (with allusion to the *caba* in the preceding stanza). From Lat. *rupta*; *croda* in this sense is common in the south-eastern Alps. But this is generally identified

with *grotta*, which is usually derived from *crypta*, Gr. *κρυπτή*, 'concealed'; though the juxtaposition of *cava* and *rota* here lends some weight to Raynouard's suggestion of *cava rota*, which Diez (from whom I take it) calls 'mehr sinnreich als richtig'.

l. 3. *vitto*: 'victuals'.

l. 4. *scotitoi*: probably 'threshers' or 'winnowers'.—MS. *che non m' encaite*; *men zote* is the suggestion of Grion, who interprets by *zoppicchino* ('lame', 'unhandy'). To supply a verb, I have altered *che non* to *ch' enno*. Diez identifies *zoto* with French *sot*. The derivation of the words is uncertain. *zotico* means 'rustic', 'clownish'; the sense of the words would thus be 'who are less of fools (or clowns) than you'.

l. 5. *truffo* evidently signifies a vessel of some kind, probably a small barrel; it might be OHG. *truha*, our 'trough', in the sense which it appears to have had of 'a wooden case'.

l. 6. *scordai per*: MS. *scordassero*.

ll. 5, 6. The meaning is evidently 'Nor did I forget the *gote* and *scatoni* to make a good broth', though I am not able to identify these viands, unless *gote* may signify beef or mutton 'cheeks' such as might be used in making broth.

l. 8. MS. reads *farfiata farfione*. My emendation is somewhat bold, but it at least gives a sense: 'porridge of good meal'. Grion, retaining *farfiata*, interprets as 'decotto di farfaro' (bran-mash).

l. 9. *leva te su*: MS. *levantesso*, which Grion interprets as 'man from the Levant'; with *leva te su* cf. *levati suso* in Stanza 28 of the preceding poem.

l. 10. 'O you silly, stupid baboon'; *milensagine* in the sense of 'silliness' occurs in Boccaccio. The origin of the word is obscure.

STANZA 3, ll. 1-3. Apparently 'I was in a bigger funk than I should have been at the devil'.—*tansin* must mean 'so far up to'.—*timiccio* must be read as *timicc'*.

l. 4. *mi died*'': 'gave it me', 'let me have it'. Cf. *Purg.* ix. III.

l. 5. *crepato*: probably in the sense of the Fr. *crevé*, 'broken-down'.

l. 7. *cica*: 'a little bit'. O.Fr. *chiche*, probably with gender

changed, from Lat. *cicum*, literally 'the husk which encloses the grain of corn', used by Plautus. (The word is said to be now used in Tuscany for the fag-end of a cigar.—G. de Gregorio, *Studj Glottologici*.)

- l. 8. *nosciella*: nuptials.
 - l. 9. 'Get out of that, and don't go through the corn!' MS. *esciona*.
 - l. 10. 'Yes, I see your cheek shining,' no doubt from the slap which she has administered; *arlucar* = *rilucere*.
- STANZA 4, l. 1. *aconsenchi*: for *aconsenti*. MS. *acom*-.
- l. 2. 'I will give you baskets of peaches.' MS. *perfici*, which A.R.V. retains.
 - l. 3. *moricie*: presumably 'mulberries'.
 - l. 4. MS. *tulli atortte*. As I now perceive, we should read *tu ti a' torto*, 'tu as tort'.
 - l. 5. *al oclenchi*: *oculis clinatis*, i.e. 'and not look at me'. Such is the best suggestion I can make as to this queer-looking word.
 - l. 6. 'I will add you colours in woven stuff.' *tralici*: *traliccio*, Fr. *treillis*, 'cloth woven of three threads,' Lat. *trilicium*; probably modified in meaning by *treille*, Pr. *trelha*, It. *tralcio*, 'vine-tendril'.
 - l. 7. *faccio rubesto*: MS. *rubusto*; 'act roughly'; for *rubesto*, Lat. *robustus*, cf. *Purg.* v. 125.
 - l. 8. *sucotata*: the only suggestion I can make is that we should read *scuotata* = *scossa*, treating *ai* as a disyllable before the *sc*, the meaning being 'shaken my resolution'.
 - l. 9. So the MS., except that it has *rusto*. The reading is obviously corrupt, and Grion does not mend matters much by writing *Pirino Rusto*. For *ne sia* I should suggest '*n esso*', and possibly *resta* for *resto*, reading also *rubesta* in l. 7; *pirino* seems hopeless, unless we may take it to mean a 'pear-orchard'. 'Come here for to-day, stay in this pear-orchard'.
 - l. 10. 'And don't let me be made angry with your ogling.' MS. *edadochia*.
- STANZA 5, l. 1. Grion would understand the first word to mean *al ab ortu*, 'at day-break,' which gives a good sense: 'Next morning I went away weary'. We have seen already

an apparent Latinism in *oclenchi* above.—*alaterato*: cf. Fr. *alterer*.

l. 2. *chera alvato*: *alvato* is *vox nihili*, and I think we might read *lavorato era*.—*senza sollena*: ‘without drawing breath’.

l. 3. *battisaco*, one can hardly doubt, is the German *bettelsack*, ‘beggar’s wallet’; *bel* (or perhaps *ben*) *lavato*, ‘well-washed,’ I take to be a slang term for ‘well-furnished’.

l. 4. Probably *mi'l pose'n*, ‘I put it on my back again’ (one would like to read *mi duolse*, ‘my back was aching from the head downwards,’ but this might be too much of a liberty to take with the text).

l. 6. ‘For she cast a kind breath over me.’

l. 7. *essa*: MS. *esso*.—*miffui apatovito*: ‘I made it up with her’.

l. 8. I suspect that *altri* contains the Prov. *autrejar*, Fr. *octroyer*, ‘to permit’ (Lat. *auctoricare*). The line is a syllable short, and perhaps we should read *altrerei*, ‘and never would I allow myself there again’.

l. 9. *fare*: MS. *fai*. ‘Never act like a foolish man,’ or, if we read *mal fai*, ‘you do ill to act,’ &c.—*iscionito*: this word seems to be unknown to the dictionaries; if we retain it, it might mean ‘devoid of shame’, the prefix *sci* usually corresponding to *ex* and the remainder from the same root which has given us Fr. *honir*, Pr. *aunir*, It. *onta*, &c., but perhaps it may be better to read *sciumito*, which also fits the metre better.

l. 10. *sei*: MS. *ei*. ‘It seems to me that you are quite a master.’

XLII.

With Fra Guittone we enter upon a new phase of poetry. The date of his birth is uncertain, but he died in 1294, probably at Florence, where he had contributed to the foundation of the Church of Santa Maria degli Angeli. He was the son of Michele di Viva, a citizen of Arezzo, and Chamberlain of the Commune. The name Guittone is obviously of Teutonic origin. The full name of the poet generally known as Cino of Pistoja is said to have been Guittoncino; it may possibly have been only an

augmentative of Guido. The prefix *Fra* is due to the fact that about 1269 Guittone, who had hitherto led the ordinary life of a man of the world, joined the Order of the Knights of S. Mary, known to us from Dante and others as the Frati Gaudenti, 'Friars who enjoyed life'—since their rule was very easy, and even married men were not required to abandon family life. Guittone, however, appears, like Dante after him, to have undergone some kind of 'conversion'. His verses, which in his earlier life were of the usual amatory character, became serious and often devotional. Many of his odes, though somewhat rugged in form, show a vein of elevated thought both moral and political. It will be noticed that the *canzone* with him is approaching the form which it ultimately took. The stanzas are longer, and the shorter *comiato* at the end is a usual feature. There are evidences that Dante must have been indebted to him. This being so, it is curious that Dante never refers to him save in terms of depreciation, e.g. *Purg.* xxiv. 56, xxvi. 124; and *V. E.* i. 13, ii. 6. All these, no doubt, have reference more to his style than to his matter, but one would have expected some word of recognition for a poet whose mind seems to have been to a great extent cast in the same mould as Dante's own, and with whom Dante must have been personally acquainted. Guittone's poetry was evidently well known to Bembo and others of the sixteenth century, though the poems assigned to him in the Giunta compilation of 1527 are for the most part spurious. The first extant collected edition of his poetical works (for he was a prose writer also, and many of his letters exist) appears to be that of Valeriani in 1828.

The following ode is thick with Provençalisms, and is indeed only too successful an imitation of the Provençal 'obscure rimes'. Here and there resemblances will be found to No. XXVII. It obviously belongs to the author's earlier period, and consists of five fourteen-line stanzas and two of six lines. The lines are all of eleven syllables save the tenth of the long stanzas and the second of the short. Rime-scheme: ABCBABCBDDEEDE; for the short stanzas AABBAB. It is printed in the Giunta of 1527.

STANZA 1, l. 2. Note that *gioia* is beginning to be two syllables.—*appo*: Lat. *apud*, ‘beside’.

l. 4. *validore*: ‘a defender’, a Provençal word; ‘I see that nothing but death can be my defender’.

ll. 5, 6. ‘Annoy has little power before pleasure has been felt, but afterwards it has only too much.’—*tristore*: another Provençal form.

ll. 7, 8. ‘Poverty must needs present itself greater to one who comes back to it than to one who first enters upon it.’ Notice again the Provençal forms *ritornador*, *entradore*.

l. 11. *del meo paraggio* appears to mean ‘in comparison with me’. Alunno interprets *paraggio* by *paragone*, ‘touch-stone,’ citing Petr. *Tri. Div.* 115.

l. 13. *mio forsenato*: ‘my own senselessness’; for the use of the adjective in place of the abstract noun cf. *meo bello*, St. 5, l. 4. *forsenato* (Mod.Fr. *forcené*) is a compound of Lat. *foris* and Germ. *sinn*.

l. 14. ‘Nothing is any longer certain, save that he wishes my ruin.’

STANZA 2, l. 1. *co*: *come*.—*mal*: ‘to my own hurt’.—*amaro amore*: a favourite play on words.

l. 3. *piacentier*: Prov. *plazentieira*.

l. 4. Val. shifts the comma to *ben*, and omits the *e* after *somma*; but *somma* appears to be here a subst. ‘sum’.

l. 5. *peggio*: ‘still more to my hurt’.—*dibonaire*: a French word.

l. 8. Vat. MS. *piu como mai*. The emendation in the text seems to me now unnecessary. Giunta: *più mai non*.

l. 10. Note *reina* three syllables.

l. 11. I have inserted *è* before *basso* as necessary to the balance of the sentence. Giunta: *Nè ré si ricco un huom di vile, è basso*.

l. 12. MS. *nevostra pare reina amore*. Giunta: *Ch' Amor vié più no'l facciam un sol passo*.—*aparer* I understand to mean ‘equal’ (Prov. *parers*) with reference to *pare* in l. 9.—*passo* I believe to be also a Provençalism in the sense of ‘suffer’ or ‘endure’.

l. 13. The reference to Lam. i. 12 can hardly be mistaken. It was rendered more famous by Dante in *V. N.* § 7.

STANZA 3, l. 2. If, as suggested, we read *oltre grato* we may compare Prov. *estragrati* = Fr. *malgré*.

l. 3. *ostal d' ogni tormento*: cf. *Purg.* vi. 76, *di dolore ostello*.

l. 5. *coralmente*: 'in the heart', Prov. *coralmen*; used by Dante in a sonnet, *V. N.* § 22, but not in *D. C.*

l. 7. *fora*: Lat. *fueram*, another instance of the plqpf. become conditional. In this case we can exactly parallel it in English, 'I had passed'.

ll. 8 sqq. All this again is common form in the early rimers.

l. 11. *opo*: in later Italian *d' uopo*, Lat. *opus fuerat*, 'it had been necessary'.

STANZA 4, ll. 5, 6. Giunta: *Ma ch' eo non posso; è ciò mi fà ben torto; di ritornare in mia forza, è savere.* But the lines as they stand in V.R.V., though crabbed, give a good sense, 'but herein I have no power, since force and knowledge are wrenched from me and gone back to you'. *Forzo* for *forza* seems to be a favourite with Guittone; it recurs in the next stanza, and in rime in the following poem.

l. 11. *m' atteggi*: 'shape myself'. The word occurs in *Purg.* x. 78.

l. 12. *om*: exactly the Fr. *on*.—*mostra a dito*: the *digito monstrare* of Horace.

l. 13. *si gabba*: 'mocks'; for the reflexive cf. Fr. *se moquer de*. The mockery applied to unfortunate lovers is a commonplace. It will be remembered how in *V. N.* § 14 the ladies *si gabbavano* at Dante. The general idea may not improbably have been taken from Ps. xxxi (Vulgate xxx. 12, 13). As we have seen in several instances, there is a curious tendency to use Scriptural no less than feudal phraseology to describe the relations between lover and lady.

STANZA 5, l. 2. *punto fortunale*: 'a stormy moment'. *fortuna* in the sense of a storm at sea is common both in Prov. and in It., e.g. *Purg.* xxxii. 116.

l. 4. *doblo*: a pure Provençalism. The Italian word of course is *doppio*.

l. 5. *pardeo*: here we have French influence again.

l. 6. *me*, as often, for *mi*, but here dative.

l. 7. *eo*: should we not read *ao*, 'I have'?
 l. 8. *e*: not 'and', but 'too'.—*chiavello*: properly a pointed spike.—*stringere* usually has the sense of 'gripe', 'strain together'. Here *stringe* must be equivalent to *distrinse*, 'strained apart and so pierced,' but the meaning is somewhat obscure.

l. 10. *aprovata*: 'tested'.

ll. 11, 12. Giunta: 'Chè ben fá forza di mession d' havere: Basso huom non puote in donna alta capere'. The lines as they stand in the text seem almost unconstruable. *Dimension* does not seem to be an Italian word, but to represent the French *démission*, 'resignation,' and *capere* should no doubt be *c'apare*. The general meaning I take to be: 'Power strained too far (*forzo*) at times makes a lady who appears high resign her right of possession over a man of low degree'; a sentiment of which we have already had one or two instances. In other words, 'the lord must not press his vassal too hard or he will lose him'.

l. 13. *v' agradio*: 'was to your taste'.

STANZA 6, l. 4. *paraggio*: see note above; here it is clearly 'comparison'.

l. 5. *ritornate*: 'bring me back'; we should have expected a future, but the use of the present, as in English, is not unknown.

STANZA 7, l. 6. *o'*: *ove*.—*mistero*: 'trade' or 'craft'; Lat. *ministerium*. 'Every work must be judged by its end'; an obvious reminiscence of the opening chapter of Aristotle's Ethics.

XLIII.

This again is obviously an early production. It is little more than an exercise in ingenious riming. As will be seen, in each case the rime-syllables consist of precisely the same letters as in Nos. XXX and XXXI, whether contained in one word or more. This, of course, was technically correct so long as the meanings were different, but when carried through an entire poem it becomes something of a *tour de force*, and usually makes interpretation difficult, and the reader sympathizes with Dante's condemnation of it as *inutilis aequivocatio quae semper*

sententiae quidquam derogare videtur (*V. E.* ii. 13). There are five stanzas of twelve lines followed by two of six each, normally of seven syllables, but with a good many *versi tronchi*. Rime-scheme: ABCABCDDEEFF; AABBCC. The poem was printed by Allacci, but is not in Valeriani's edition.

STANZA 1, l. 2. *campo*: 'fly from'. The word seems curiously to have become, and for that matter to remain, equivalent to its contrary *scampare*, which means 'to leave the field', 'decamp'.

l. 3. *attacca*: from *tacca*, 'the heel of a shoe' (something tacked on). From this branched off the two meanings of 'attach' and 'attack' (Fr. *s'attacher*, 'to attach oneself to,' 'stick closely to'; *attacquer*, 'to attack').

ll. 4-6. 'I like it as much as digging in the fields, or trusting to a tally.'—*zappar*: Diez suggests from Greek *σκάπτειν*, the change of *σκ* to *z* occurring elsewhere.—*tacca* is at this day, and doubtless had then become, equivalent to *taglia*, 'a notch'; such as those by which accounts were kept.

l. 7. *bon sapemi*: 'tastes well to me'.

l. 11. *maidi*: apparently = *oggi mai*, 'to-day and for ever'.

l. 12. 'Let him who will, say "You say ill."'

STANZA 2, l. 3. *alma*: 'a soul'.

l. 4. *soma*: probably for *somma*, as in Stanza 2, l. 4 of the preceding poem, 'the sum,' but it may be merely 'a load'.

l. 6. *alma*: 'kind'.

ll. 9, 10. The shade of difference in the meaning of *manco* is very faint; all that can be said is that the first is part. (for *mancato*), the second adj.

l. 12. *dobbio*: for *debbo*; the *o* doubtless justified in the poet's mind by *dovere*.

STANZA 3, l. 3. *prò*: for *prode*, 'prowess'. 'To love is as good as prowess to him.'

l. 5. *scola*: a small boat, undoubtedly, as suggested to me some years ago by Mr. F. C. Hodgson, from the Lat. *scaphula*. The word seems to have become, at an early date, confused with *spuola*, the weaver's 'spool' or 'shuttle'. It occurs as a variant to this in some MSS. of *Purg.* xxxi. 96, where Benvenuto, who adopts it, interprets it by a *genus navigii*.

l. 6. *prò*: here an adj., Fr. *preux*.

l. 8. *bisogni*: apparently in the sense of *bisogne*, 'business,' the meaning being 'love gives a spur to heart and action'.

l. 10. for *zò*: *fuor ciò*, 'apart from this'.

l. 11. *briga*: 'struggle', from a Gothic root meaning 'to break'. *Purg.* xvi. 117 is a good instance of its use.

l. 12. *varagia*: for *varrà*. The general meaning is 'without love, a man who has to struggle or labour will not be able to make the best of such powers as he has'.

STANZA 4, l. 4. *gioia*: 'jewel'.

ll. 3-5. Vat. MS. *chetale sua pare nolaudo quanto plotra-valglio*. All. *che tal parte non laudo ver che varia travaio*. The few slight modifications which I have made seem to give the required sense.

ll. 6-8. *quanto* should perhaps be *quando*; 'when I am in trouble for her (i. e. am toiling to win her) all my pleasure would depart if I could hold her at my ease'.

l. 10. *non varannolo*: 'will not avail him'.

l. 11. *terral*: *terri lo*. We should have expected *le*, sc. *gioie*, but strict syntax need not be too severely demanded in a poem of this kind.

STANZA 5, l. 1. *mesto*: 'mingled'.

l. 3. *a me*: Vat. MS. *enme*; if we read *ame* it must be taken as the subj. 'may I love', but perhaps it would be better to read *è p. s. a me*.

l. 4. *mesto*: 'sad'.

l. 5. *sì*: perhaps better *se*. 'If I get a good word from every one who is in trouble, I am well repaid.'

l. 10. MS. *chepona*. 'Expectation is better than possession; he who obtains the latter has nothing compared with him who hoped.'

l. 12. 'It is like going from high summer to winter.'

STANZA 6, l. 5. *onne*: *ogni*.

STANZA 7, l. 1. *adessa* for *adesso* may be explained by supposing the existence of *ad ipsam horam*.

l. 3. 'Whose vassal I am.'

l. 6. *s' omo*: apparently *su' omo*.

XLIV.

This again is obviously an early poem. It is addressed to Mazzeo di Rico, who was probably Guittone's senior, and is quite in the early conventional style. The stanzas are of sixteen lines, every fourth line being of eleven syllables, the rest of seven. Rime-scheme: ABAaCDBDCEFFCAAHhC (this is the scheme of the first stanza, but it does not appear to be very strictly adhered to. This, however, may be due to errors in the MS.).

STANZA 1. ll. 2, 3 are lacking in the Vat. MS. I have supplied them from Valeriani, who presumably took them from the Laurentian MS.

l. 7. **e'**: that is, 'love'.

l. 8. **a**: it might be better to read **à**.

l. 9. **invegio**: apparently the Prov. *envezar*, 'to cheer up,' and the participle *envezat*; 'merry'.

l. 12. **fosse fallire**: 'were at fault'. Bembo distinguishes *fallire* and *fallare* as implying, the first 'a fault', the second 'a failure' or 'mistake', and such would seem to be the difference here.

ll. 13, 14. 'He is in error for whom it does not make a thing more pleasing that it is in agreement with the truth.' Constructions like *chi non gli fa* for *a chi non fa* are not uncommon.

ll. 15, 16. 'Let good giving give oblivion to ill, since service avails,' i.e. 'the service is the real thing, and one may forget the ills for the sake of the good that is given'. The gender of *ubria* is no doubt due to the Prov. *oblida*.

STANZA 2, l. 3. **ubria consento**: 'I agree to forget'.

l. 4. 'Good, even under a false visage, is acceptable.'

l. 5. **laudata**, referring to both **lo ben** and **opera**, takes the gender of the nearest subst.

l. 9. **for** : *fuori*, 'without'.

l. 12. A sentiment which, though it does not occur in so many words in the famous discussion of nobility (*Conv.* iv. 9), Dante would have thoroughly approved.

l. 15. **chente**: 'whoever', literally 'who in being', cf. *neiente*.

STANZA 3, l. 7. Note the omission of the relative before *su*.

l. 9. *avaccio*: 'in haste'. Dante uses the word several times; a good instance will be found in *Par.* xvi. 70; and it occurs in Boccaccio. The origin is doubtful; a discussion of it will be found in the glossary to my edition of the *Purgatory*. *avacciare* appears to have become assimilated in meaning to *avanzare*.

ll. 11, 12. Again a thoroughly Dantesque sentiment.

l. 16. *prender sagio*: 'take a test'.

STANZA 4, l. 1. *approvò lo saggio*: 'had found the test good'.

l. 3. 'That it was of refined homage.' *fino* has here the usual, almost untranslateable, sense that it bears in the language of courtly love.

l. 13. *damagio*: a less usual form of *dannaggio*.

STANZA 5, l. 8. *cheri*: 'demands'.

l. 12. Apparently an allusion to Prezivalle Doria's poem *Amor m' à priso* (A.R.V. lxxxvi). It would perhaps be the best to delete the full stop at the end of this line, and in l. 13 regard *morto* as standing for *morte*.

l. 15. '*ncrescienza*: 'annoyance'.

STANZA 6, l. 1. *ene* = merely *è*, as in the next line *mene* is simply *me*, the enclitic *ne* having very little force in the first instance, and none in the second.

l. 11. 'Salute him for me, look him up for me.'

ll. 12, 13. 'Tell him that it happens according to reason that guerdon is bound to ruin him who asks for it.'

l. 14. *fogli fede*: 'I assure him.'

l. 15. *dispresgia* appears here to mean 'makes light of'.

XLV.

In this piece we have Fra Guittone in a more serious mood. It is a lament over the rout of the Florentine Guelfs by their own Ghibeline exiles allied with the Sienese in the battle of Montaperti, Sept. 4, 1260, when, as Dante says, the Arbia was dyed red. A certain amount of admonition is mingled

with the regret, but there is none of the exultation which one would have expected from a citizen of so staunch a Ghibeline city as Arezzo. The stanzas are of fifteen lines, except the *comiato*, and the lines are all of eleven syllables, save the second and fourth from the end in each stanza. It will be noted that with the exception of the *comiato* each stanza begins with the last word of the preceding. Rime-scheme: ABBACDDCEFGGFFE.

STANZA 1, l. 3. *meraviglio*: exactly the equivalent to our 'I wonder'. Note that the last two syllables must be scanned as one, as usually with words ending in *-glio*.

l. 4. *nol agia*: MS. *nollagia*. I suspect that we ought to read *no n' agia*. *che morto non* seems to be equivalent to *non che morto*, 'not to say that a dead man would hold it' (or 'would have from it') 'grief and tears'.

l. 5. *granata*: the grains or berries in the Florentine 'lily', which is really an iris showing its open seed capsules, are a familiar feature.

l. 6. *uso romano*: the directly Roman origin of Florence was a firm article of belief in the thirteenth century; Villani (iii. 1) makes a deputation sent from Florence to Charlemagne and the Romans with a request for the refounding of the city speak of it as *loro figliuola*; and Dante has a notable reference to the same tradition in his epistle to the Emperor Henry: 'in Romam cornua exacuit, quae ad imaginem suam atque similitudinem fecit illam'.

STANZA 2, l. 2. Cf. 'Nought shall make us rue, if England to itself do rest but true'.

l. 3. It might perhaps be better to read '*l mondo*', 'so that it kept the world loyal to the Emperor, comparing Dante's *soleva Roma, che 'l buon mondo feo* (*Purg.* vi. 106). Mon. reads *modo*.

l. 10. *a suo pro*: 'to its own profit'. So *a fa lor pro* (*Inf.* ii. 110). One may compare these lines with Dante's apostrophe to Florence at the end of *Purg.* vi, only that the terms of praise are there used in bitter irony.

l. 12. *amoroso*: in passive sense. Cf. No. XLVII, St. iv, l. 18.

- STANZA 3, l. 5. *Quegli*: the banished Ghibeline nobles.
- l. 6. *schiaffa*: 'stock'. Cf. l' *oltracotata schiaffa*, *Par.*
- xvi. 115. Germ. *geschlecht*.
- l. 8. *collogati im bono*: 'placed in good position'.
- l. 13. The lion of Florence, having once punished the Ghibelines, gave them a chance of striking again, since to its own hurt it controlled itself. *forte* seems to have here the same meaning as in *Purg.* vi. 18.
- STANZA 4, l. 4. *latino*: 'Italian'; one is reminded of the form of Omberto's words, *Purg.* xi. 65, 66.
- ll. 6, 7. Montalcino and Montepulciano are towns in Sienese territory, and it was an attempt of the Florentines to put a garrison in the former which led to the battle of Montaperti.
- l. 7. It might be better, as I have suggested in the note, to read *miso a sua rinforsa*.
- l. 8. *Cervia*: in Romagna, a little south of Ravenna (*Purg.* xv. 44). With the Maremma, it may be taken as denoting the limits of Tuscany and Romagna.
- ll. 9, 10. Places in Florentine territory. Colle di Valdelsa, it will be remembered, was the site of the battle where the Florentines on June 11, 1269, had their revenge on the Sienese (*Purg.* xiii. 115). The subject to *tene* is Siena, carried on from line 5.
- l. 11. *campana*: Villani mentions how the Florentines carried their great bell known as the *Martinella* into the battle with them.
- l. 15. *quella schiaffa* appears here to mean the common people who, against the advice of the nobles, forced on the expedition which ended at Montaperti (Vill. vi. 77). It is curious that on this occasion it was one of Dante's *oltracotata schiaffa*, Tegghiaio Aldobrandi of the Adimari, who was spokesman on the side of caution.
- STANZA 5, l. 4. *danno* can hardly stand, as there seems to be no shade of difference in meaning here from that in l. 1.
- l. 5. I have inserted *una* to preserve the metre.
- l. 8. *par v' adagia*: 'seems to set you at ease', probably ironical.
- l. 9. *gli Alamanni*: after the battle of Montaperti, Florence was occupied by the detachment of Manfred's German troops

who, under their commander Count Giordano Lancia, had assisted the Ghibelines and Sienese.

STANZA 6, l. 2. **Conti** usually denotes the 'Conti Guidi', one of whom, Count Guidoguerra, was a military leader of the Florentine Guelfs, the Uberti being the leaders of the banished Ghibelines. The meaning must be 'that you show all kinds of honour to the chiefs of both parties, who have been equally guilty of bringing you into this disgracé'; though it must be said that Guidoguerra joined with Tegghaio in advising against rash measures.

l. 4 sqq. Obviously ironical.

l. 7. **Conte Rosso**: the Giacopi, called Rossi, were one of the Guelf families of Florence, but I cannot trace the precise point of the allusion.

l. 9. **Ripafratte**: a Florentine castle on the frontier towards Pisa. Florence being now Ghibeline, Pisa would of course have nothing to fear from it.

l. 10. **Iago**: Lake Trasimenus.

l. 15. MS. *potete fare fare*, the second *fare* being doubtless a scribe's error owing to the turning over of a page, though A.R.V. retains it. The line seems to mean merely 'you can make Tuscany a separate kingdom'.

XLVI.

This poem shows Fra Guittone at his best. The language is simple, the verse is musical, and the various characters are so described as to express in few words a high ideal. It is modelled on a well-known Provençal type, in which the writer enumerates various objects which give him pleasure. Good examples are Bertran del Born, Part 1, xxiv, and Part 3, ii (Thomas), the former of which Guittone may have had in mind in the present ode. The stanzas are of eighteen lines; lines 6, 7 are of eight syllables, and trochaic in cadence; 9, 11, 14, 16, 17 being of seven syllables; with a *comiato* of fourteen, in which lines 2, 3, 5, 7, 10, 13 are short. Rime-scheme: ABBACDDEEFFGHHCIIIC.

STANZA 1, l. 4. *di ben*: MS. *divene*; one might suggest *di ver grado*, but *ben* gives a good enough sense. Note the constant recurrence in these lines of *grado* and kindred words; a trick very familiar in the early poetry, and not unknown to Dante himself.

l. 7. Vat. MS. *gia giacere*, probably a scribe's error. The meaning is of course 'to see person and property as safe in the woods as in a castle'.

l. 11. *a misagio* refers to the malefactors mentioned in the next line, 'to know that they are uncomfortable'.

STANZA 2, l. 1. Vat. MS. *Bello me savere dire chi vizi schusa*. A.R.V. *Bello m' è saver dir chi vizi scusa*, where the editors, in omitting the *e* of *dire*, have clearly missed the point.

l. 3. *reggion* looks as if it should be *regno*, which would involve reading *meno*.

l. 4. *cher*: *chiede*.

l. 8. *sae* = *save*, 'tastes'.

l. 18. *sa* here = 'knows'.

STANZA 3, l. 6. MS. *campione chenontortto difende*, of course an impossible line. If *non* be omitted, as I think it must be, *difende* will mean 'wards off', not 'defends'.

l. 8. *ad un sol motto*: 'without bargaining'.

STANZA 4, l. 5. *che bella s' obria*: 'who forgets that she is pretty'.

l. 14. *briga* seems here to have a milder sense, 'hard work'. Indeed we might take *briga e famiglia* as a 'hendiadys'—'hard household work'.

l. 18. *lungiando*: cf. the Prov. *lunhar*, to 'remove,' Fr. *éloigner*.—*a sè*: the use of the dative is an obvious Latinism.

STANZA 5, l. 1. *Sami*: 'is to my taste'.

l. 3. *al cui specchio*: 'after whose likeness'.

l. 5. *Parlato*: 'a Prelate'.

l. 6. *edificio* seems to be metaphorical, like our 'edify'.

l. 9. *Rilescioso*: *religioso*.

ll. 10, 11 are lacking in the MS. The meaning required is something like 'who after he has taken up the religious life . . .'.

l. 14. *chercato*: *clericato*.

XLVII.

This poem would seem to have been written about the time of the author's 'conversion', being an expression of contrition for his past life, mingled with general moral reflections. There is an austere dignity about it which one would have expected to appeal to Dante, and one fails to trace in it (unless possibly in such forms as *Parlato, rilesioso*) the 'plebeian' style which was the chief cause of Dante's depreciation of Guittone. The stanzas are of eighteen lines, except the last two stanzas, in which the rimes are similar to the last twelve of the other stanzas, lines 11, 13, 15, 17 of these latter being of seven syllables. Rime-scheme : ABCABCDEEFFGGHHIID.

STANZA 1, l. 18. *di corpo alma* : 'from body, soul'.

STANZA 2, l. 3. *talenta* : 'has a leaning towards'.

l. 6. *già* : MS. *giu.* *non già* = 'no longer'.

l. 8. MS. *sormette avizi corppo arma ecore*. *sormette*, 'places above,' is clearly contrary to the sense of the passage, and the articles must be inserted to save the metre.

l. 9. *onde* seems to be equivalent to *dei qual*, 'than which'. MS. *ode*.

ll. 13, 14. 'Where is the champion who conquers where every lord is beaten?'

STANZA 3, l. 2. *vile* seems to weaken the antithesis, and it might be better to read *di tutto*, a very slight change in the *ductus litterarum*.

l. 7. *fisolafi* : *filosofi*.

l. 8. *poi*, though representing Lat. *post*, is rarely found as a preposition, its place having been taken by *dopo*.

ll. 9-11. Cf. *Purg.* vii. 34-6. The Dantesque character of all this passage will strike every reader.—In ll. 10, 11, *vita ... vita* can hardly stand. I would suggest in l. 11 *ed aita*.

l. 12. *abellire*: 'delight', a Provençal word as in *Purg.* xxvi. 140.

l. 13. *lui*: 'Christ'.

l. 15. 'For the man does not fear his lord.'

STANZA 4, l. 3. *orato* : *onorato*.

l. 6. *rede* may mean 'inherits', for *reda*, but *e rede* would seem better.

l. 12. *aconciar*: 'to trim', 'fit up'. Cf. *Par.* xxxi. 98. The line as it stands is a syllable short; read *a lo ben*.

STANZA 5, l. 2. *gaudere*: is there an allusion to the name of Frati Gaudenti?

l. 9. *racattò*: 'redeemed', Fr. *racheta*.

l. 13. *mort' è*: A.R.V. *morte*, but the alteration in the text seems necessary for the sake of both rime and reason.

l. 14. *la*: *l'alma*.

STANZA 7, l. 1. Cavalcante can be no other than he whom Dante saw among the 'sect of Epicurus', *Inf.* x. Which, out of the many Lapi of Florence, is here referred to can hardly be ascertained; it can scarcely be the poet Lapo Giani, who would have been too young at this time.

XLVIII.

The following ode exists only in the Laurentian (Redi's) MS., whence it has been printed by Val. and Mon. It is a lament for a contemporary poet, Giacomo da Leona, of whom little or nothing else seems to be known. The stanzas are of sixteen lines, 10, 12, 14 being of seven syllables, the rest of eleven, and a *comiato* of ten lines as the last ten of the other stanzas. Rime-scheme: ABCABCDEFGGGHED.

STANZA 1, l. 8. *amarore ed amaro*: MS. *amaroso*, but no such word seems to exist, and if it did it would be only a synonym for *amaro*. With *amarore ed amaro* cf. *piacentier piacere*, No. XLII, St. 2, ll. 2, 3, and *valente valor* in l. 13.

l. 11. *condutti*: 'guidance', as in *Purg.* iv. 29, *Conv.* i. 11.

ll. 12-15. The metaphor in these lines suggests several passages in Dante. *bon (boni) ghiotti* seems to mean 'greedy' in a good way.

l. 15. *mondan*: the regular term for those who led a worldly life. Thus Villani, viii. 10, in recording the death of Brunetto Latini, says *fu mondano uomo*, a phrase which, in the light of *Inf.* xv, has a somewhat sinister significance.

STANZA 2, l. 2. *piana*: 'plain', 'easy'. This line shows that the frequent obscurities which we meet with in these poems were not in any way due to the writers' lack of power to express

themselves, but were deliberately chosen as a recognized form of poetic composition; indeed, the whole of this passage throws a light on the poetical methods of the time. Giacomo, it would appear, preferred French and Provençal to his native Aretine, though he could compose well enough in the latter.

1. 8. *sentitor bono* seems to mean 'with a good feeling for style'.

1. 9. *dittator* refers, no doubt, to choice of words. Cf. *Purg.* xxiv. 59.

ll. 13, 14. The rime-scheme shows that two lines are lacking here, and another at l. 16. Valeriani has placed l. 15 where l. 13 should be, and marked a blank for the last three lines. Mon. takes no notice of the lacunae.

STANZA 3, l. 2. *nazione*: 'birth' or 'birthplace', the regular sense of the word in early Italian, e.g. *Inf.* i. 105. It never, I think, had the sense which it has since acquired, of 'nation'.

1. 3. Val. *di vil... di car*, Mon. *è vil... de car*. With these readings *priso* must be taken as 'I prize'; I understand it as the participle; the substitution of *men* for the second *più* seems necessary for the sense. Instances of a similar confusion will be found in *Purg.* ix. 17; xxvii. 111.

1. 6. *poco l' aviso*: 'I think little of it'. Here again cf. Dante's theory of nobility in *Conv.* iv.

1. 7. *destrier*: 'a war horse'. Lat. *dextriarius*, 'because brought to the rider's right side to mount,' says Diez (how, then, were other horses mounted?).—Cf. Horace's *est in equis patrum virtus*.

1. 8. *lausor*: 'praise'. Prov. *lauzor*.

1. 9. *ronzin*: 'a hack'. Eng. *rouncey*, Sp. *rocin*, Fr. *rous-sin*, from late Lat. *runcinus*, of which the origin appears to be uncertain. A derivation from Ger. *ross* is suggested in Ducange, but this word seems to have given rise to another set of derivatives (Diez s.v. *rozza*). This would hardly account for the Lat. form, which is at least as old as Domesday Book.

1. 13. *orrar*: *onorar*.

1. 15. *or se fa, &c.*: 'from tin makes himself gold'.

STANZA 4, l. 3. It is difficult to see the construction of this line; it would perhaps be better to read *se*.—*appo*: Lat. *apud*.

I. 4. ‘Esteem of which alone is noble’ (the words *di cui* have by some error, for which I cannot account, dropped out of the beginning of the line).

II. 9, 10. Cf. Horace again, Ep. i. 1. 106, 7 ‘sapiens uno minor est Iove, dives, Liber, honoratus, pulcher, rex denique regum’.

I. 10. *bealtà*: direct from the French *beauté*.

XLIX.

Of Chiaro Davanzati only three definite facts appear to be known: that he was a Florentine, that he fought in the battle of Montaperti, and that he was dead by 1280. He has left a considerable body of verse, but Dante nowhere mentions him. Like Fra Guittone, he seems to belong to the school intermediate between the earliest poets, who drew most of their inspiration from the Provençal, and the *stil nuovo* of Dante and his contemporaries. His metrical forms and vocabulary are not unlike Fra Guittone’s, but his touch is somewhat lighter. The present poem is probably an early one. It consists of the very usual number of five stanzas, with the *comiato* of the same length as the rest. The stanzas are of eleven lines, 3, 6, 7, 9, 11 being of eleven syllables, the rest of seven. Rime-scheme: ABCABCDEEC.

STANZA 1, l. 1. Chiaro uses the same opening line in another ode, Vat. MS. clxxviii.

I. 7. *possasi*: subjunctive because of the preceding negative. Of the omission of *che* we have had more than one example.

I. 11. *calare*: literally ‘to strike sail’, from Greek $\chi\alpha\lambda\hat{\alpha}\nu$ through late Lat. *chalare*; see *Inf.* xxvii. 81.

STANZA 2, l. 2. *non m’ alena*: ‘does not give me breath’.

I. 3. Vat. MS. omits *può*; I have followed A.R.V. conjecturally, and doubtless rightly. Even so the line is a syllable short, unless we are to treat *mia* quite exceptionally as a disyllable. Perhaps for *può* it would be better to read *pote*.

I. 5. *vivendo*: note the use of the gerund in place of the infinitive; almost, though not quite, equivalent to our English

use of the present participle. In this instance we may render either by 'living' or by 'to live'.

l. 8. *e*: A.R.V. *è*.

l. 9 lacks four syllables; Casini suggests *Ch' è loco pien d'o*; we want something like *è lo dover d' o. b. om m.*—*membrato*: 'prudent'; a Prov. word.

STANZA 4, l. 6. *a le contrade*: *contrada* means simply 'region' or 'district', whether in town or country; but the meaning of the word here is not easy to make out. It looks almost as if it referred specially to a *country* district, but I can find no trace of this special meaning elsewhere. The poet is absent from his lady, who presumably lives in the town. The word is used again by him in No. LI, St. 1, but there in its ordinary signification.

STANZA 5, l. 3. MS. *ticonvene*. A.R.V. *riconvene*, which leaves the line a syllable short and devoid of sense.

l. 4. A.R.V. *di' ch' altro*. It seems better to emend the MS. by omitting *altro*.

l. 5. A syllable seems to be missing at the beginning of the line, but the variation of the rhythm may be intentional.

L.

This short and simple poem, the style of which suggests that it was probably an early one, shows occasional resemblances to No. IV, and, again, to 'Acme and Septimius', the former of which probably, the latter possibly, Chiaro would have read. The stanzas are of twelve lines, all long. Rimè-scheme: ABCBCADEFEFD.

STANZA 1, l. 6. *nostro* should almost certainly be *vostro*, *bene* being a regular term for the object of love. The change from the second sing. to the second plur. need of course give no trouble: we have had several instances of it.

l. 11. *talglia*: 'shape'.

STANZA 2, l. 6. *lomera*: *lumiera*.

l. 8. The form *sia* for *sii* in second sing. pres. subj., if less usual than *sii*, is quite recognized. See Diez, ii, p. 135.

l. 10. *piangiendo lo comiato*: 'weeping my farewell'.

l. 12. **presente** : ‘immediate’.

STANZA 3, l. 4. **gravosa** can only refer to the lady ; it seems here to mean ‘causing grief’, or perhaps better, ‘ vexed’.

ll. 4–6. ‘ Inasmuch as I know that she is vexed with me, so may it (sc. “ my absence ”) be changed to sight that I might be secure from all anger.’

l. 5. **in un vedere** : MS. *avno redire* ; A.R.V. *a uno vedire* ; the change from *a* to *in* is required for the sake of the metre.

l. 7. **pertanto** : ‘meanwhile’.

l. 8. **insembla** : *insieme*.

l. 10. Note **membra** impersonal.

LI.

This poem seems to have been written during the absence, real or imaginary, referred to in the last. The stanzas are again of twelve long lines. Rime-scheme : ABCABCDEFDEF.

STANZA 1, l. 6. **agio** must be read *aio* and scanned as one syllable.

l. 7. **dimento** seems here to differ little in meaning from *meno*, ‘I lead,’ or ‘handle with movement’ ; the origin of the word is obscure, for the derivation given by Diez from Lat. *minari*, ‘to threaten,’ is difficult to accept. Fr. *mener un cheval* is almost exactly ‘to handle a horse’, and one is more inclined to suspect some connexion with *manus*. At any rate ‘handle’ will very nearly give the meaning here.

l. 11. **son** must stand for *so* ‘n.—**contrate** : see note to No. XLIX, St. 4, l. 6.

STANZA 2, ll. 1–3. Note the Dantesque character of these lines ; when the mind and the intellect are invoked to take a part in the affairs of love we begin to see the dawn of the so-called philosophical school of love-poetry.

l. 6. **riviera** : as the next stanza shows, the bank of the Arno, in Pisan territory.

l. 8. **ver** : for *verso*, prep. : cf. *Purg.* iii. 51.

l. 10. **conciedula** : sc. *gioia*.—The lover apparently regrets that he has won his mistress’s favour so easily ; she has been

humbled and not overbearing. The reader will remember several cases in which he has rejoiced in the pains he has suffered.

STANZA 3, l. 4. Here again we must no doubt read *so'n.*

l. 6. *sia*: subjunctive, because of the notion of uncertainty involved; 'whenever that hour may be'.

l. 11. *cieciero*: 'the wild swan': not connected with Latin *cygnus*; rather from *cecinus*, a late Latin word for 'a swan', which is said to be from *cicer*, a 'vetch', from the bean-like knob on the bill of the bird. We may compare the name Cicero.

STANZA 4, l. 2. The syntax of this line appears confused. The best way to remedy it seems to be to put a comma after *diletto*; *sovvana* will then come naturally back into its agreement with *rivera*.

l. 3. Here again we have two distinct clauses, and it might be better to put a comma after *gioie*. —*orata* : *onorata*.

l. 7. *prolungato* : it is difficult to say whether the word means here merely 'kept at a distance', or 'prolonged' (sc. 'in absence'); the former is perhaps preferable.

l. 11. *solevi*: 'took off', 'lightened'.

LII.

This lamentation over the degeneracy of Florence will recall to every reader Dante's treatment of the same subject in *Purg.* vi and *Par.* xv; only that Dante's tone is more scornful and less pitiful than that of his predecessor. The poem must have been written during the struggle of Guelfs and Ghibelines for ascendancy; for the poet was dead before the feud between Blacks and Whites had become acute. It may be compared with Fra Guittone's ode, No. XLV. But these two poems, though some resemblance may be traced between this and Guittone's 'Ai, dolze terra Aretina', Val. ix, seem to be independent of each other. It has five stanzas, like most of the *canzoni* written about this period; each of fourteen lines, 3, 7, 11, 13 being of seven syllables. In Stanza 2 the short line is transferred from 11 to 9, and in Stanza 1 I have assumed the same

to be the case. Rime-scheme: ABBABAABCCDDE. The last lines of the stanzas appear to have no corresponding rime, and the same is the case with l. 9 in Stanzas 3, 4, 5; in Stanzas 2, 3, and 5, however, we find the respective last lines riming together, which looks as if either the poet had not given a final revision to his work, or that something has gone wrong with the text, which is preserved only in the Vat. MS.

STANZA 1, l. 8. **Fiorin**: for the foundation of Florence and the acts of the eponymous hero Fiorinus, see G. Villani, i. 35-8. That version, however, represents Caesar as naming the city after Florinus in memory of his death in battle with the Fiesolans.—**spese**: ‘dispensed’.

l. 11. **rasgioni**: ‘sorts’.

l. 12. **ciesati**: *cessati* = ‘aloof’. Cf. *in cesso*, *Inf.* xxii. 100.

STANZA 2, l. 2. **sei baroni**: as Casini points out, Villani mentions only four *baroni* at the first foundation of the city, corresponding to the four quarters into which it was then divided. The division into *sesti* did not take place till after the eleventh century, so that Chiaro was probably misled by the circumstances of his own time.

l. 5. **figura**: probably the image of S. John the Baptist stamped on the florins.

l. 6. **dal**, and in l. 7 **da**: ‘suited to’.

l. 8. **planeta di Leo**: Mars; cf. *Par.* xvi. 37.

l. 9. ‘Uncontaminated from without by rustics,’ *di* being understood as repeated before *fuor*. The admission of the country families into the city was regarded as one of the causes of the decay of Florence. Cf. *il villan d'Aguglion*, *Par.* xvi. 56 and ll. 67-9.

l. 11. According to the rule of the next three stanzas, and possibly the first, this line is too long; probably *ed in gioia* is an interpolation.

STANZA 3, l. 5. ‘Brought down into fealty,’ as of a servant.

l. 13. **parte**: ‘party’, in the political sense.

STANZA 4, l. 1. **nom posso** is the reading of the MS. I have followed A.R.V. in omitting *nom*, which seems to spoil both sense and metre.

l. 3. **s'adomilia**: ‘is humbled’.

- l. 6. 'Dishonoured and shamed.' *aii* ... scans as two syllables.
 l. 8. *schiavonia*: 'slavery'. The form of the word shows that the origin of *schiavo*, from the people of that race, was not yet forgotten.

ll. 9, 10. Casini understands the *figli* to be the Ghibelines and the Guelfs, and the *due volte* to refer to the submission of the city, first to Frederick and then to Manfred, 'the other' being the surrender to Charles of Anjou. Should we not read in l. 9 *da duo tuo' figli*, putting a comma at the end of the line, and taking *altro . . . altro* to mean 'one' and 'the other'? This would make ll. 10 and 11 sqq. fit the facts more appropriately.

STANZA 5, l. 4. *losura* must mean 'flattery' or 'deceit'. The catalogue of offences may be well paralleled from Dante.

l. 11. *contrado*: *contrario*.

l. 14. *verace via*: cf. *Inf.* i. 12.

LIII.

The following poem appears to be based upon a short piece by Sordello, 'Bel cavaler me plai que per amor'; though a good deal expanded (Gasp. *S. P. S.*, p. 40). Verbal coincidences, which will be noted in their due place, seem to preclude any idea of its being an independent composition on a stock theme. It would probably be an early composition; it consists of four stanzas of fifteen lines, with a *comiato* of seven, all hendeca-syllabic. Rime-scheme: ABBCABCDDEEFFD; *comiato*: AABCCA.

STANZA I, l. 1. *Non già per gioia c' agia*: Chiaro has used the same words for the opening of another poem, V.R.V., ccxlii.—*Non già*: 'no longer'.

ll. 7, 8. 'When she who forgets it sees in an example the grief of the good lover.'—*tenne* might perhaps be better.

ll. 9, 10. Sordello: 'Pois cascuna so que no cre creiria'.

l. 11 must be taken as explanatory of *miscredente*, 'they have wrongly believed'. Their view seems to have been that of Rosalind, *As You Like It*, Act IV, Scene i, 'Men have died and the worms have eaten them, but not for love'.

l. 12. *così* is not uncommonly used to introduce the expression of a wish.

STANZA 2, l. 1. *mesdire*: a French word.

l. 3. *noll'*: *non lo*.

l. 10. Sordello: 'van tarzan so'.

l. 11. *dottanza*: 'hesitation'. Lat. *dubitantia*.

l. 15. *a lor*: 'to the lovers'.

STANZA 3, l. 4. *di paragio*: 'equally'.

STANZA 4, l. 4. *altoregia*: 'raises on high', or possibly for *alterezza* (vb. 'makes great' or 'proud').

l. 10. *nanti*: *inanzi*.

l. 12. Sordello: 'A mon dan get lei e son repentir'. It will be seen that the Italian poet has given a different turn to the sentiment.—*gitto*: 'cast away'.

LIV.

Bonagiunta degli Orbiciani of Lucca is well known to all readers of Dante. He is introduced in *Purg.* xxiv, and into his mouth are placed both the obscure prophecy as to 'non sò che Gentucca' and the famous criticism of the old and new styles of poetry. Of the old style, he was one of the latest exponents, and from a sonnet-correspondence between himself and Guido Guinizelli (of which his is V.R.V., dcclxxxvi, while Guido's is preserved in the Chig. MS.) he would seem to have been a little ruffled by the pretensions of the new school. This may be the point of the '*issa veggio*' of *Purg.* xxiv. 55. Benvenuto of Imola, who had known him personally, says that he was 'an easy finder of rimes, but an easier of wines', something of a *bon vivant*, we may guess, which would account for the position he occupies in Purgatory. Dante refers to him again, *V. E.* I. 13, with Guittone and Gallo Pisano, among writers who never got beyond their local mode of speech. The present poem is quite in the Provençal style, and may be compared with No. XXXIX. There are five stanzas of ten lines, each of eight syllables, and therefore in a trochaic measure. Rime-scheme: ABABCDabcd (in Stanza 1, C is identical with A).

STANZA 1, l. 4. *latino*: see note to No. XXVI, St. 1, l. 3.

l. 8. *rifino*: see note to No. XVII, St. 4, l. 4.

STANZA 2, l. 4. *col chiaro viso*: French term, as has been before noted.

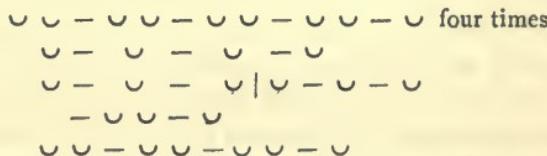
l. 9. *s' infingie*: 'feigns'.

STANZA 3, ll. 1, 2. Vat. MS. *conquise* | *parlando*; but *conquiso* is needed for the rime, and the à which I have inserted corrects both the grammar and the metre of l. 2.

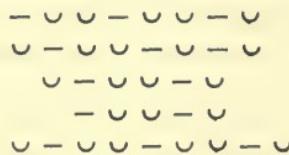
l. 4. *menando*: cf. note to No. LI, St. 1, l. 7.

LV.

This poem, which is in structure not a *canzone* but a *ballata*, is preserved in the Palatine MS. only, whence it has been edited by Valeriani and Monaci. The *ballata*, as its name implies, was intended to accompany dancing; and accordingly it opens with a short stanza serving as a prelude to the measure. Dante intended to give an analysis of its structure in the fourth book of the *De Vulgari Eloquentia*, which unfortunately was never written. In this case the stanza proper is of eight lines, the normal rhythm being as follows:—



with occasional variations, which do not, however, affect the beat. The introductory short stanza is as follows:—



Rime-scheme: prelude: AABBC; stanzas: ABABBCCD; every stanza, including the prelude, ends with the same rime.

PRELUDE, l 3. In the present case it is the lady who is pleading, contrary to the usual rule. The gender of *trista* in Stanza 3,

where it occurs in rime, makes this clear, though the words *dolce* *meo sire* would not be sufficient by themselves to prove it; since there are instances in which the language of feudal homage is carried to such a point that the lover addresses the lady as his 'lord'.

l. 4. *ismarrire*: 'confuse', 'bewilder'. *Inf.* i. 3.

STANZA 1, l. 4. *nè*: the negative is difficult to explain; it may be equivalent to *non chè*, 'not to say'. Val. gets over the difficulty by boldly reading *o la fr., o'l gh.*

l. 5. We ought probably to read *presa al laccio*.

l. 6. *stranianza*: 'estrangement'.—*prumera*: a not uncommon form for *primera*.

ll. 7, 8. Another reference to the fable of the leopard.

STANZA 2, l. 7. '*ncrescenza*: possibly 'vexation', but more probably only 'increase'.

STANZA 3, l. 6. *mi rinfrangesse*: we might say 'were to break up in my hands'. The word is doubtless an echo of the *frangente* in the last stanza.

STANZA 4, l. 1. It is hard to say what distinction the poet would draw between the exact meanings of *viso* and *ciera*; possibly the first is the actual face, the latter the expression, the 'cheer'.

l. 6. *ci*: usually with plural meaning, but here singular.

LVI.

The chief thing to note in this poem is the extreme smoothness of its flow; otherwise it is little more than an exercise on the Provençal model. It is probably an early composition of the writer's. The stanzas are of fourteen lines, 2, 5, 9, 13 being of seven syllables, the rest long. Rime-scheme: A ('a' in Stanzas 2 and 3) BbC ABbC DEEdFDEEF. The internal rimes vary a little between D and E.

STANZA 2, ll. 5, 6. Vat. MS. *che differenza amore . no|ne prenditore . di*, &c. The slight rearrangement which I have adopted, together with the substitution of *senz' essi* for *diferenza* (the actual letters, it will be seen, are almost exactly the same), seems to restore sense, metre, and rime. 'Love without these things cannot get its true fulfilment.'

LVII.

This piece consists of three stanzas of fifteen lines each, 10, 12, 14 being hendecasyllables, while the last is alexandrine, a very rare feature in these poems; the remainder are of the usual shorter form of seven syllables. Rime-scheme: ABBC ABBC CDDEEFF.

STANZA 2, ll. 3, 4. See *Purg.* xxvi. 144, an instance of the way in which Dante took the troubadour commonplaces and dignified them.

l. 14. *varia*: cond. of *valere*.

LVIII.

The only authority for assigning this poem to Bonagiunta is the Giunta edition of 1527, in which it first appeared in print. No MS. of it seems at present to be known. It was afterwards reprinted by Valeriani; the spelling has probably been a good deal modified to suit the polite readers of the sixteenth century. It is difficult to form any judgement as to its authenticity from internal evidence, both the vocabulary and the manner of the earlier writers, with whom Bonagiunta must, as regards style, be classed, having so many features in common, but it may as well be his as another's. Both the five stanzas and the short *comiato* would indicate that it was written at least after 1260, when these two features seem to have become usual. The stanzas are of twelve lines, 2, 5, 8, 9, 10 being of seven syllables. Rime-scheme: ABCABCDDEEFF—an arrangement which is somewhat characteristic of Bonagiunta.

STANZA 1, l. 12. *grana*: 'cochineal', from the grain-like appearance of the insects from which the dye is made.

STANZA 2, l. 4. *se non com'*: 'any more than does'. So the lover in the contemporary English ballad, 'Bytune Mersshe and Averil,' speaks of himself as 'wery so water in wore', i.e. 'weary as water in a weir'.

l. 6. *ammorza*: 'kills'.

ll. 7-9. Cf. the opening lines of the sonnet *Tanto gentile*, V. N. xv.

1. 11. *spera*: see note to No. IX, St. 1, l. 7. The term is obviously applied here to the lady, not to the sun.

1. 12. *stella*: the use of *stella* for 'star' in the abstract, where we should say 'stars', may be paralleled from the canzone *Donna pietosa*, V.N. § 23, St. 4, l. 8.

STANZA 3, l. 3. *ancor vivessi*: 'although I was alive'. The omission of *che* is of course common enough.

ll. 4-12. Cf. the opinion expressed by Fra Guittone in No. XLIII, St. 3.

1. 12. *di scarso largo*: cf. *di larga parca*, Par. viii. 82.

STANZA 5, l. 6. *me* should probably be *m'* è.

1. 9. *costumanza*: 'good-breeding'; the passive sense is rare, but it turns up in the negative *scostumato*: 'ill-bred'.

COMIATO, l. 2. 'In respect to that which is to be said.'

ll. 4-6. 'It does not seem to me knowledge if, wishing to speak of her whole form, I succeeded in praising one member only.'

LIX.

Pucciandone Martelli was a contemporary of Fra Guittone, one of whose letters is addressed to him. He is mentioned by Trissino in the *Poetica*, and by Redi. The present piece was printed by Villarosa and Valeriani, who probably took it from Redi's (now the Laurentian) MS. From its style and diction this piece would appear to belong to a date not very long after 1250. It is in form a *ballata* with a prelude of two lines, and five stanzas of eight lines, each of eleven syllables. Rime-scheme: prelude: AaB; stanzas: ABABABCcD. Each member, including the prelude, ends with the same rime, *-ente*, which, curiously enough, is that of the equivalent lines in No. LV.

STANZA 1, l. 1. *mi membra*: 'comes to my mind'; of a similar use of *membrare* we have already had instances. Here the construction is somewhat unusual, *beltà* being at once the subject of *membra* and the object of *vedere*.

1. 3. *fa porto*: 'harbours'.

STANZA 2, l. 7. *parliedi*: Val. *parlieri*, but this does not agree with the internal rime, *e di*, in the next line. The *d* for *r*

may be paralleled by *chiedo* for *chiero*. The evil speakers as obstacles to true love have been noticed before. See note to No. XXXIX, St. 6, l. 6.

STANZA 4, l. 7. *abandono*: Val. *abondanza*, which again misses the internal rime; the emendation is pretty obvious. The meaning seems to be 'the tongue which would speak should be as unfettered as I am in loyalty towards you'.

STANZA 5, l. 1. *mi laudo d' amor*: for this reflexive use of *laudare* cf. *Inf.* ii. 74, 'di te mi loderò'.

l. 2. *intendimento*: 'aim'; the second *intendimento* in l. 4 meaning probably 'understanding'.

LX.

Guido, the son of Guinizello de' Principi, of Bologna, owes his great reputation chiefly to the estimate formed of him by Dante, who frequently refers to him in terms of unstinted eulogy. Meeting him in Purgatory (xxvi. 92 sqq.), he speaks of him as his father, and the father of others 'who had ever used rimes of love'. The term *padre*, it is interesting to note, had been applied by Guido himself in one of his early sonnets to Fra Guittone. In *V. E. I.* ix he is mentioned with various 'doctores', such as Giraut de Bornelh, Thierry, King of Navarre, and others, who have sung of love; in *I. xv* he is 'maximus Guido Guinizelli'; and in *II. v* he again comes in with the other 'doctores', and reference is made to his famous ode *Al cor gentil*. No very great body of his work has survived; only three of his *canzoni* are given in V.R.V. Valeriani prints these, with six others, some perhaps of doubtful authenticity. The Principi were Ghibeline in politics, and Guido himself was one of the victims of the expulsion of his party from Bologna in 1274, when he is said to have gone to Verona. The dates of his birth and death are quite uncertain; the former was probably somewhere about 1230, while of the latter we can only say with certainty that it must have taken place before 1300. In 1270 he is known to have been Podestà of Castelfranco, in the Trevisan, in the territory of Verona.

The present poem is a string of the early commonplaces.

The stanzas are of twelve lines, all seven syllables. Rime-scheme : ABCABC DEEDDE. In Stanza 5, C and D are identical, and the rime-scheme of the last six lines is CAACCA.

STANZA 2, l. 3. *in altura* : as we speak of 'on the high seas'.

STANZA 3, ll. 1-3. Cf. *Inf.* ix. 67, 68.

ll. 6, 7. Vat. MS. *arde*, and *chetrova*, making both lines a syllable short.

l. 7. *iloco* : 'in the place'. Lat. *in loco*.

l. 9. *s'acolglie* : 'meet together'. The use of a singular verb with a plural subject, though always rare, is more usual when the verb precedes. Wiese quotes an instance from the Notary, A.R.V. iii. 46.

l. 11. *stiza* : *stizzare*, 'to stir up', from *stizzo*, *tizzo* (*Inf.* xiii. 40); from Lat. *titio*, 'a fire-brand'; so Fr. *attiser*.—um poco : *im* would probably be better.

STANZA 4, l. 12. 'Painting the air'; as futile an operation as 'ploughing the sand'.

STANZA 5, l. 8. *solo* must be read as *sol*.

LXI.

This appears to be the poem of which the opening words are quoted in *V.E.* I. xv as *Madonna, il fermo core*. The error (if it is one) is probably not Dante's, but that of the scribe of one of the few MSS. which have come down to us, whose error was followed by others. From its length and regular structure of long stanzas with *comiato*, it would seem to belong to a later period of the poet's life than the last, though it is far from having reached the *stil nuovo*. It bears, on the other hand, some affinity to the manner of Fra Guittone, of whom, in his earlier days, Guido was an admirer. The stanzas are of twelve lines, 3, 6, 8, 10 being short. Rime-scheme : ABCABC DDEEFF. *Comiato* : AABBCC.

STANZA 1, l. 1. The opening words are practically identical with those of No. XXXVIII, which may have misled the scribe of the Vat. MS., so that *fermo core* may possibly be the true reading.

STANZA 2, l. 8. *a grave meso*: 'placed in a difficulty'.

l. 9. *degia* must be scanned as one syllable.

STANZA 3, l. 2. *amore amaro*: cf. No. XLVIII, St. 1, l. 8.

l. 12. *istea sevale*: so the MS., but it is difficult to get any sense out of the words, the meaning of which can only be 'let him stand if he is worthy'.

STANZA 4, ll. 4, 5. The words are not unlike those of *Purg.* xvi. 89, 90, though the sense is a little different.

l. 7. *e vanne*: MS. *evene*, but the plural is needed, and *vanne*, 'go their way,' gives a better sense. This notion of all his *vertuti* leaving him and passing to the lady to join their kin is thoroughly Dantesque.

l. 11. *assai* should obviously be *saggi* or *savi*.

l. 12. *parte*: again almost in the political sense, like the Psalmist's 'congregation of the wicked'.

STANZA 5, l. 2. See No. XXI, St. 5, ll. 1-8.

STANZA 6, l. 7. *sagio*: 'test' or 'proof'; 'assay'.

STANZA 7, l. 2. *dismisura*: 'superabundance'; used by Dante in the sense of lack of moderation, *Inf.* xvi. 74 and *Purg.* xxii. 35.

l. 3. *forfalsitate*: that which is outside falsehood.

l. 4. '*n ciò che fatico*': 'all the trouble I take'.

l. 5. *possa drittura* seems to mean 'has the power of' or 'is capable of' justice, but the use of *potere* in this quasi-transitive sense seems to be very unusual.

l. 11. *tello*: *tenelo*.

l. 12. See note to No. XVIII, St. 2, l. 1. 'Keep him enamoured, that you may refine him, then let him give up loving, and die.'

COMIATO, l. 5. *inarato*: for *inarrato*, 'given earnest of,' from *arra*; hence 'to make a beginning', as in Petr., *Son.* 187. The word occurs as late as Ariosto, e.g. *O. F.* xvii. 64.

LXII.

The following poem is cited by Dante (*V. E.* ii. 6) as a specimen of 'sapidus et venustus gradus constructionis'; the highest

degree of composition, possessing both relish and elegance. The latter merit it certainly has, though, so far as the matter goes, it does not show much advance on the conventional school, with its feudal phraseology and familiar turns of phrase. It is not in the Vat. MS., but is printed by Fiachi, Val., and Nan. Monaci has edited it from the Chigian MS. The stanzas are of ten lines, 5, 7, 9 being of seven syllables. Rime-scheme: ABABCDCEDE, and the first line of the stanza contains in two cases an echo of the last line of the preceding.

STANZA 1, l. 3. *fen resmire*: literally ‘gazing back’; the word seems to have soon dropped out of use, its place being taken by *risguardo*. Mon. *fe rensmire*, but a plural verb is clearly needed. It will be noted that there is no direct predicate to *occhi*.

l. 5. *en*: *sono*, as frequently ; plural formed directly from the singular. So *Purg.* xvi. 121.

l. 8. *baronia* seems here to mean the body of vassals dwelling in the barony.

l. 9. *usar forza* : ‘go to war’.

STANZA 2, l. 2. *di neente*: ‘in no measure’.—The idea in these lines is in some ways parallel to that in *V. N.* xi, though the imagery is somewhat different. In that case the ‘spirits’ of sight are driven out by Love, who takes their place ; here the eyes offer no resistance to the lady’s glance, which pierces straight through to the heart.

l. 8. *niente*: note that the B rime is continued into the second division of the stanza with a repetition of *niente* ; suggesting that a final revision had not been given to the poem.

ll. 9, 10. Cf. ll. 5–8 of the sonnet *Tanto gentile*, *V. N.* xxvi. Only there the lady is not *disdegnosa* but *d’ humiltà vestuta* ; an instance of the way in which Dante had improved upon the feminine ideal of his predecessors.

STANZA 3, ll. 3, 4. Cf. Sir Henry Wotton, ‘You meaner beauties of the night’.

l. 5. Mon. *Ch’ ellei èno*.

STANZA 4, l. 5. *s’ apariscie* should obviously be *si spariscie*, ‘night flies before her’.

l. 7. *solarisce* : the other texts all have *sclarisce*, and I regret

that I cannot now produce my authority for the reading I have adopted; it may indeed be due to an error of the press.

l. 10. *pareggia*: 'matches'.

STANZA 5, l. 2. *este*: for *è*. This quasi-Latin form has occurred more than once already, e.g. in Stanza 1 of No. XL, where it happens to be also coupled with the pronoun *este*. It is used by Dante in *Par.* xxiv. 141, where the MSS. vary between *sunt et este* and *sono et este*, the great preponderance of MS. authority being for *sono*, which I am now inclined to think is more likely to be the right reading. At all events it shows that *este* as a recognized Italian form was familiar to the early scribes.

l. 4. '*ste*: here the plural feminine of *esto*.

LXIII.

This poem, again, is quite in the early style, opening with the well-worn discussion as to the nature of love, and ending with the equally well-worn appeal to the lady to lay aside her pride and show him pity, with allusions to ill-requited service. The stanzas are of eleven lines, 2, 5, 7, 8, 9 being of seven syllables. Rime-scheme: ABCABCCDDEeF. F recurs at the end of each stanza.

STANZA 1, l. 3. *movimento*: cf. the first line of No. I.

l. 8. *volendo*: note again the use of the gerund for the infinitive; the use may be exactly paralleled in colloquial English, 'It is a great mistake, wishing to do so and so'.

STANZA 2, l. 5. *abbenda*: 'binds', 'wraps'; Prov. *bendar* in the same sense, from German *binde*, our 'band'. Voc. Crusc. gives two examples, both in the sense of surgical binding, but in the present passage the lines following seem to suggest that it may have had some horticultural signification, though I can find nothing to confirm this. Florio: 'to skarfe', 'to swathe'.

l. 9. *isdutto* seems here to mean 'misled'.

STANZA 3, l. 6. *tortura*: this word is used by Dante in *Purg.* xxv. 109, where there has been some debate as to its meaning, one modern commentator asserting that it is not found in early Italian in the sense of 'torture'. There cannot

be much doubt that that is the meaning here, though it might possibly be contended that it signifies only 'wrong'.

l. 7. *calura* : 'hot desire'.

l. 8. *meritato* : 'rewarded'.

STANZA 4, l. 7. *avvene* : 'it happens'.

l. 10. *allotta* : for *allora*; used several times by Dante, who also has, in *Inf.* xxi. 112, *otta* for *ora*. The words are etymologically quite unconnected, *otta* being apparently from a Teutonic root.

l. 11. *merta ogni scoglio* : apparently 'repays every obstacle'; *scoglio* in its usual sense of 'a rock in the sea'.

LXIV.

This noble ode, so far superior to everything else of Guinizelli's that has remained to us that it is difficult to recognize it as the work of the same person who has left us the pleasing trivialities which precede it, is doubtless his main title to fame. It must have been this that earned for him the filial regard, as it were, of Dante, and it is easy to see the great influence it had upon Dante's own early poetry. It is only necessary to refer, for examples of his influence with him, to the sonnet of *V. N.* xx, 'Amor e 'l cor gentil sono una cosa,' and the discussion of *gentilezza* in *Conv.* iv and the accompanying *canzone*. The whole poem, indeed, is one which Dante need not have been ashamed to own. So little of the author's work remains to us that we cannot say whether the poem marks a real revolution in his poetic method, or is merely a solitary inspiration, such as worse poets than Guido sometimes enjoyed. But, such as it is, it remains, both for thought and style, one of the masterpieces of Italian lyric poetry. It is preserved in several manuscripts besides the Vatican, and was printed, probably for the first time, in the Giunta edition of 1527.

The poem consists of six stanzas of ten lines each, lines 5, 7, 9 being short. Rime-scheme: ABABCDEDE.

STANZA 1, l. 1. *ripara* : Vat. MS. *rimpaira*; Mon., following Barberini MS., *repadria*, sc. *ripatria*, 'seeks its home,' a beautiful

reading which one would like to retain, but *ripara* has the weight of authority. Bembo, *Prose*, i, says that the word is Provençal, and the reading of the Vat. MS. comes very near to the Prov. *repairar* (Fr. *repaire*, our 'repair'), which, according to Diez, however, is a different word and comes from the Latin *repatriare*; while *parar* and its compounds are from Lat. *parare*, 'to prepare,' 'make ready,' from which the sense of 'defence' arose. Castelvetro takes Bembo to task for supposing that *riparare* can stand for *albergare* simply, and says that it always involves the meaning of 'defence'. It is very probable that the two words have become confused to some extent in meaning, and we may still, if we like, believe that the idea in the poet's mind was rather 'seeks its home' than 'has its abode' or 'place of defence'. If indeed he had intended the latter, would he not have used *nel* rather than *al*?

l. 7. No variant to this line appears to exist, yet it is hardly possible to accept it exactly as it stands, as *sole* appears to be used in an identical sense with that of l. 5; nor, we may imagine, would the poet have so definitely contradicted the received order of creation, in which light certainly did exist before the sun.

STANZA 2, l. 1. Here again, as in Stanzas 3 and 5, we have the last word of the preceding stanza echoed; that this is missing in the other two cases seems to show that either the poem had not its author's final revision, or that the version which we have does not show this.—*aprende*: the regular word for 'catching', as of fire. Cf. *Inf.* v. 100, an obvious echo of this line.

l. 3. *stella* must mean here 'the heavenly spheres' generally, by the movements of which human affairs are directed; but the idea that, in order that their effects might be manifested, the co-operation of the sun was needed, seems to be peculiar to the poet. The idea is that the sun first purifies, and then the star imparts its virtue.

l. 6. *ell'*: sc. *cosa*.

STANZA 3, l. 2. *doppiero*: 'the wick of a candle', from Lat. *duplarius*, because formed of two twisted strands.

l. 3. The line as it stands is too long by a syllable; we should doubtless read *clar*, or with Mon. *chiar*.

l. 4. *fero*: untamed.

l. 6. *fa*: the use of *fare* as a substitute for a preceding verb is common enough in Italian, just as 'do' in English. Wiese, Part iii, § 21, gives other instances.

l. 8. *prende rivera*: 'comes to shore'.

l. 10. *damas*: 'adamant', that is 'diamond,' as in *Par.* ii. 33. The notion that the diamond was a product of iron mines was not uncommon.

STANZA 4, l. 3. Cf. the *canzone* to *Conv.* iv, St. 2, l. 10.—*torno*: cf. our use of 'I turn out'.

l. 6. *fuor di coragio*: 'apart from the heart'; almost equivalent to 'courage', but in a wider meaning.

STANZA 5, l. 1. *intelligenzia del cielo*: here we are getting very much on Dante's ground, though we have not yet got to the distribution of the 'intelligences' among the different heavens. Cf. *Par.* xxviii. 78; and, with this and the following line, *Par.* ix. 62.

l. 3. *oltre cielo*: here again we have the same word in the same meaning repeated in rime; presumably to avoid this, Nan. reads *oltra 'l velo*, which somewhat weakens the sense.

l. 4. *tole*: for *tolle* or *toglie*, 'takes its obedience'; *togliere* generally has the meaning of 'to take away', but its use for 'take' simply is not unusual: e.g. *Par.* xv. 98. It seems, however, to have puzzled the editors, who have suggested such alterations as *cole* and *vole*.

ll. 5-10. This somewhat audacious comparison between the attributes of the lady and of the Deity himself is, as will be seen, challenged and excused in the next stanza.

l. 10. *disaprende*: 'fails to take fire'.

STANZA 6, l. 1. *Donna*: this word clearly refers to the lady, whoever she may have been, to whom the poem is addressed, and forms no part of the words put into God's mouth, as has been sometimes understood, the use of the feminine address being justified by the feminine of *alma*. But this notion appears intolerably grotesque, and the *mi dirà* cuts us off so completely from *alma* in l. 2 as to make it inconceivable that the two can have any connexion.

LXV.

Of Onesto of Bologna very little is known. Nannucci tells us that his name occurs in various local documents, the latest being dated September 24, 1301. Nor has much of his poetry survived (the Vat. MS., for example, contains nothing of his), which is all the more curious as he was evidently reckoned one of the most distinguished of the Bologna poets. Dante mentions him in *V.E.* I. xv, with Guinizelli and others, as writing in a language which was not the Bolognese dialect, and quotes a line from a poem of his which appears to be lost. Lorenzo de' Medici, as will have been seen in the Preface, coupled him with the 'Sicilians', and thought that his work would have been all the better for a little more polish. Bembo, again, names him among the illustrious poets of the first age. He had a sonnet-correspondence with Cino of Pistoia. Valeriani gives a few of his pieces, but with no indication as to the source whence he took them. I have taken the following from his collection. It is still very much on the old lines, and shows no trace of the *stil nuovo*, though on the whole the structure is somewhat more compact, and the diction simpler than that of the Sicilians. The stanzas are of ten lines, 6 and 8 being of seven syllables; the first line of each stanza more or less repeats the last of the preceding. Rime-scheme: ABBACCDDEE.

STANZA 1, l. 1. *taupino*: see note to No. XXXIII, St. 2, l. 1.

l. 6. *poia*: *poggia*; from Lat. *podium*, 'a hill,' whence the original meaning 'to climb'; thence 'to prop up' or 'to lean against', as in *Inf.* xx. 25, xxix. 73. Fr. *appuyer*.

l. 10. *ad uopo meo*: 'for my needs'.

STANZA 2, l. 3. *a mia rincontra*: 'to my own hindrance'.

l. 9. The phraseology somewhat reminds one of Romans vii. 23, while the comparison of the lover's condition to death, which occurs in this poem, especially ll. 5-7 of the next stanza, and is a commonplace throughout, may possibly have been suggested by the following verse. Dante was not the only poet of that age who knew his Bible.

STANZA 3, l. 6. *gli* must refer to *anima*; though an interchange of genders in the pronoun is occasionally found, it might be better to read, as suggested, *l'*.

STANZA 5, ll. 2 sqq. The appeal to other ladies to plead the lover's cause is a common feature, and an echo of it may perhaps be found in *Purg.* xxx. 96.

l. 10. *gliel* refers to the lady. It must be noted that this compound is indeclinable and serves equally for both genders.

LXVI.

This poem is printed in the collection of 1527. It is a *ballata*, and, in spite of its somewhat doleful theme and language, is written in a lively, tripping, anapaestic metre. It has the usual prelude, of three lines, and stanzas of seven lines. Rime-scheme : prelude: AaBbC ; stanzas: AaBBAaCcDdE. The final lines of the prelude and stanzas rime together, after the usual *ballata* fashion.

STANZA 1, l. 2. *Giunta* : *non sono oso . . . ripensare*.

l. 5. *Giunta* : *stato gravoso*. I have transposed the words, at the cost of a slight halt in the line, so as to get the internal rime into its proper place.

STANZA 2, l. 7. The meaning is not very clear, for how could 'pity' do wrong to 'favour' or 'requital', which is the general meaning of *merzè*? Should we not read *a pietanza merzè*? 'Favour did wrong to pity,' i.e. 'was not granted as pity demanded'.

STANZA 3, l. 4. *casso* : 'breast', as in *Purg.* xxiv. 72, literally 'chest', from Lat. *capsus*, and so exactly equivalent to our English word.

STANZA 4, l. 1. *si sciovra* : 'ceases to work', Lat. *exoperari*.

l. 2. *meve* : the use of this archaic form, like that of the futures in *-aggio* above, seems to indicate an early date for this poem.

LXVII.

With Guido, son of Cavalcante Cavalcanti, we pass into the domain of authentic history. His life was nearly or quite co-extensive with the latter half of the thirteenth century, during the later years of which he took a prominent and, for himself,

disastrous part in Florentine politics. He is of course best known to fame as Dante's closest friend, though he was senior of the two by some ten or fifteen years. The friendship began, as Dante himself recounts in *V.N.* § 3, by Dante's selection of him as one of the poets to whom the youthful sonnet 'A ciascun' alma presa, e gentil core' was sent for criticism. Guido's reply, beginning 'Vedesti al mio parere ogni valore', is preserved. 'This,' says Dante, 'was about the beginning of our friendship'. Dante was then about eighteen years old. The Cavalcanti were a Guelf family, and at the short-lived truce which succeeded the battle of Montaperti, when efforts were made to reconcile Guelfs and Ghibelines by means of matrimonial arrangements, Guido was betrothed to the daughter of Farinata degli Uberti. The marriage duly took place, and children were born of it. Like Dante himself, however, and most other poets of the time, Guido looked elsewhere for his poetical inspiration. In *V.N.* § xxiv Dante speaks of a lady who was 'molto donna di questo mio primo amico', and was known as Primavera, her real name being Giovanna. She is also referred to in the sonnet 'Guido, vorrei', where her name is coupled with that of 'Monna Bice', pretty clear evidence that Guido's attachment to her was as innocent as that of Dante to Beatrice. Towards the end of his life, when on an abortive pilgrimage to Compostella, which got no further than Nîmes, he addressed poems to other ladies, real or imaginary. In June, 1300, when the quarrel between Black and White Guelfs had become acute, and civil war seemed imminent, the Priors, among whom was Dante, adopted the step of banishing the leaders of both factions; Guido with other Whites was sent to Sarzana. This place proved so unhealthy that they were soon allowed to return. But Guido was already stricken for death, and expired in the following August. Villani, in recording this, speaks of him as 'filosofo, virtudioso uomo in più cose, se non ch' era troppo tennero e stizzoso' ('touchy and prone to wrath'); and this seems to be the general verdict of his contemporaries. Dante's reference to him, *Inf.* x. 63, as one who despised Virgil, and the dramatic scene which follows, will be in every one's memory. As a poet, Dante held him in high esteem. He is mentioned in *V.E.* i. 13 among the Tuscans

who avoided the turpiloquium of their native dialect, and he is doubtless also the ‘*uno Guido*’ who has taken away from ‘*l’altro*’ (Guinizelli) ‘the glory of our language’ (*Purg.* xi. 97); certainly he, rather than Guinizelli, was the one to introduce the philosophical theory of love. (See on this subject Mr. J. B. Fletcher’s essay in No. 22 of the Harvard Dante Society’s *Transactions*, ‘The Philosophy of Love of Guido Cavalcanti’.)

The present ode contains the sum of his theory on the subject. The nature of love is still the theme, but it is handled in a different way from that of the earlier poets. Scholastic terms abound, and the whole thing has a somewhat pedantic flavour. It is not in the Vat. MS., perhaps because it was not written when that collection was made, but it is in the Barberini and the Chigi; Monaci has printed it from the latter. It is also in the Giunta selection of 1527. It is in the almost regulation form of five stanzas with a *comiato*. The stanzas are of fourteen lines, the *comiato* of five, every line being, as Dante has noted in *V.E.* ii. 12, hendecasyllabic. The rime-scheme is somewhat complicated by many internal rimes, a reference to which will be found in *V.E.* ii. 12: zAbbCcDzAbbCcDEeFfGGEeFfGG.
Comiato: ABbAaCC.

STANZA 1, l. 2. ‘The thing that befalls and is often untameable.’

l. 10 seems to be an allusion to the opening lines of No. LXIV.

STANZA 2, l. 1. Cf. the first words of *V.N.*, which may have been suggested by these, though they are differently employed.

l. 3. *diafan*: ‘transparency’.

l. 4. Cf. *Inf.* xxiv. 145 and *Purg.* ii. 14 for the affinity of Mars with mists.

l. 8. *possibile intelletto* may be roughly defined as ‘the universal intellect’, that which informs the acting intellect of the individual. See *Purg.* xxv. 65. It is conceivable that Guido, who had the reputation of a free-thinker, may use the term to avoid ‘*divino intelletto*’.

l. 9. *suggetto*: ‘that which underlies’, almost equivalent to ‘material’.

l. 10. *pesanza*: this is the reading of the Chig. MS. Giunta has *posanza*, which is perhaps preferable; ‘it cannot rest there

because it does not come down from the nature of abstract quality, it beams with perpetual desire, but has no delight.'

STANZA 3, l. 2. Giunta : *Perche perfezion si*, which upsets the internal rime.

l. 4. *fuor di salute* seems to mean, 'when it is necessary to destroy as well as to save'.

l. 5. 'And the intention is as good a reason as the act.' This is very much the teaching of Aquinas.

l. 6. *in cui è vizio amico*: a condensed way of saying 'in him to whom', &c.

STANZA 4, l. 2. Cf. *Purg.* xvii. 98 and the following exposition of the manner in which love may be the source of sin.

l. 5. *storna*: usually 'to turn away', 'to turn back', but here it seems to mean to 'alter' or 'change'.

l. 11. Cf. the sonnet 'Negli occhi porta', *V. N.* § xxi, especially ll. 13, 14; but of course the notion is common to all love-poetry.

ll. 12-14. 'Let not either great or little wisdom make any effort to draw love to himself, nor go about to find pleasure from it.'

STANZA 5, l. 1. *tragge complessione*: cf. *di complessione potenziate*, *Par.* vii. 140. The *complessione* is the mingling of qualities which goes to make up all animate and inanimate things, and from which they take, as one may say, their character. The exact construction of this line is not easy to see; probably *sguardo* is the subject of *tragge*: 'a look draws forth love from one of like disposition'.

l. 3. Chig. MS. reads *sì giunto*, as does the Giunta. I have followed Nannucci's reading, *sorgiunto*, 'overtaken,' as giving a more lively image.

l. 5. Cf. Ovid's well-known *res est solliciti plena timoris amor*.

l. 8. Giunta : *compriso*. This line as it stands seems unintelligible, unless we can take *om priso* as meaning 'when the man is taken'; or might we read *c' a om?* 'Whiteness' (or 'a blank') 'falls over such objects', i.e. of love.

l. 11. Mon.: *esser è*, but the words seem to mean 'separated from existence', 'that which emanates from the beloved object is colourless and apart from actual being'.

l. 12. **mezzo oscuro**: 'a dark medium'. The same phrase occurs as a *varia lectio* in some MSS. and edd. of *Purg.* i. 15.

l. 13. Mon.: *dice om degno*; Giunta: *dice degno*, but it is rather the author's remark than that of a supposed 'man'.

LXVIII.

This little piece is referred to by Dante in *V.E.* ii. 6 as an example of the most excellent construction (see introduction to No. LXII). Beyond graceful expression there is nothing particularly noticeable about it. In the Giunta edition it is classed among the *ballate*, though it does not seem to be in the strict *ballata* form, consisting as it does of two stanzas each of four hendecasyllabic lines, and one of seven lines, 3 and 5 being short. The rime-scheme of the first two stanzas is ABBC ABBC; for the third: ABCCDD.

STANZA 2, l. 2. It might be better to read *a t.g. à v.p.*; as the line stands we should expect *di vita*.

LXIX.

Cino de' Sinibaldi of Pistoia is one of the most interesting figures in Italian literary history. Born five years after Dante, who always refers to himself in *V.E.* as 'Cino's friend', he also was one of those to whom the early sonnet 'A ciascun' alma presa' was sent, and who replied to it; though, if the usually received date of his birth be correct, he must have been very young at the time. He lived till 1336, and interchanged verse with the youthful Petrarch, who, when Cino died, was a man of thirty-two. This selection being confined to poems before 1300, none of his later work has been included. Of the three poems which are given, one is known to have been earlier than that date, and the style of the other two seems to show that they were youthful productions. He was eminent both as poet and lawyer. A considerable quantity of his verse remains to us, though a good deal of it is of no extraordinary merit. However, he was an elegant versifier, and may to some extent be regarded as the predecessor of Petrarch himself, and so of all the long series

of Italian lyric poets, for two hundred years and more, to whom finish of style and elaborate conceits rather than any beauty or originality of thought were the important elements of poetry. Cino, however, like Petrarch, could occasionally touch a nobler chord, as the following ode, addressed to Dante after the death of Beatrice, is sufficient to show. It is another of those cited by Dante in *V. E.* ii. 6 to illustrate the most excellent style; in spite of which Allacci assigns it to Guido Guinizelli. It consists of five stanzas of fourteen lines (lines 9 and 11 being of seven syllables), with a *comiato* of six lines. Rime-scheme: ABCABCCDDEECFF; *comiato*, ABBACC.

STANZA 1, l. 1. *ch' io non aggio*: All. *che del maggio*, a fair specimen of his editing.

l. 4. *tempo* may possibly be justified by treating *per tempo* in l. 1 as an adverb.

l. 7. Cf. *canzone* in *V. N.* xxxii, St. 2, l. 1.

l. 8. Cf. *V. N.* ii.: 'la quale fu chiamata da molti Beatrice, i quali non sapeano che si chiamare.'

l. 13. *a posta*: almost equivalent to Fr. *à propos*.

STANZA 2, l. 6. *corrotto*: 'grief'. Originally it was the participle, *corrotto di dolore*, 'broken up with grief'. It is difficult not to connect the word with Prov. *corrotz* and Fr. *courroux*, though in these the meaning of 'anger' is more prominent. Diez, however, would derive both these, as well as the It. *corruggio*, from *cholera*.

l. 8. *del suo maggiore* seems to mean here 'in its greatest measure'.

ll. 10-12. An obvious reference to the *canzone* 'Donne ch' avete', *V. N.* § 19, showing that so much at least of the *Vita Nuova* had been written before this time.

STANZA 3, l. 1. *che pianto adopra*: 'of what help is weeping?'

STANZA 4, ll. 1-4. Cf. Petrarch, *Sonnets*, Part II, 75:

Ond' io voglie e pensier tutti al ciel ergo,
Perchè io l' odo pregar pur ch' i' m' affretti.

The entire sonnet, indeed, seems to be based on reminiscences of this poem.

STANZA 5. The opening lines of this stanza have a certain resemblance, more in sentiment than in the actual phraseology, to those in *Lycidas* beginning 'So Lycidas sunk low, but mounted high'. It is, however, hardly close enough to allow us to infer any suggestion.

ll. 11, 12. Cf. again the opening lines of Petrarch's sonnet quoted above.

COMIATO, l. 5. Unless **Dio** is, contrary to the usual rule, to be taken as two syllables, this line is short, and I have suggested *lo rē* to complete it.

LXX.

This poem is cited by Dante, *V.E.* II. ii, in the famous passage where he lays down that the highest subjects for poetry are love, warlike heroism, and morals. It is obviously a poem of the author's youth, and little more than an exercise in the early style, as shown by the predominance of short lines, and the use of words like *conquide*, which by the end of the century were becoming obsolete. With the rest of Cino's work, it is lacking from the Vat. MS., nor is it in any of the printed collections with which I am acquainted, save that of Villarosa, from whom I have taken it; unless it be in Carducci's of 1862, but as that work has no index it is hard to say what is in it without reading it through. The stanzas are of fourteen lines, 3, 6, 7, 10, 11, 14 being long. Rime-scheme: ABCCBADEEDEDDE.

STANZA 1, l. 5. *men*: *me ne*.

l. 6. *io* should almost certainly be *ei*, sc. *amore*: 'I stole love from your eyes so secretly that you did not know when he went out.'

STANZA 2, l. 9. *conquide*: see note to No. XV, St. 3, l. 2.

l. 10. *tragger* . . . *guai*: cf. *Inf.* v. 48.—*guai*: the initial *g* of *guai* points to its coming rather from the Gothic *wai* than from the Latin *vae*, though of course the two words are closely akin; these, and the German *weh*, our 'woe', all belong to the same family.

l. 14. *giudizio*: carrying on the idea of *rio*, 'the criminal,' in l. 10.

STANZA 3, l. 1. *non vi caglia*: 'take no heed of', as in *Purg.* viii. 12. From Lat. *calere*, literally 'to grow warm'. O.Fr. *chaloir*, whence *nonchalant*.

ll. 12, 13. Villarosa prints *signor che perdonanza*, thus making the stanza a line short. The last four lines of course contain the old idea that the lord who pardons is better than he who punishes.

LXXI.

This ode is quoted by Dante in the same passage as *Al cor gentil* and others, *V. E.* ii. 5, to show that the opening of a canzone with a line of eleven syllables is the practice of the highest 'doctores'. The stanzas are three in number, of seventeen lines apiece, the shorter lines being 3, 7, 15, 16, the third and seventh being of 5 syllables only, an arrangement which would point to its being somewhat later than the preceding, though the frequency of internal rimes, as well as the intricacy of the language, shows it to belong still to the earlier school. Rime-scheme: AaBCcDAaBCcDEeF(e)FFEeFEFF. (In the last stanza the internal rime of l. 11 is wanting.)

STANZA 1, l. 10. Vil. probably not noticing the internal rime, reads *vado così d.*

STANZA 2, ll. 5, 6. *che* and *chi* should probably be transposed: 'whoso sees a thing so noble treats it as baseness to have dealt me that blow'.

l. 9. The subject to è must be *pietanza*.

l. 14. *afilata*: 'sharpened'.

STANZA 3, l. 12. *vertù*: 'power', 'efficiency'.

l. 13. 'The cause is not my unworthiness.'

l. 17. *di ragion*: 'by good right'.

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ERRATA

- P. 19, l. 14 for *tiranare* read *tiranire*.
P. 22, l. 9 for [*più*] è read *più* <è>.
P. 28, No. XVI, l. 6 for *e* read è.
P. 29, l. 12 for è <tutto> read è [in] tutto.
P. 31, l. 3 for *che mi* read *che lo mi*.
P. 37. At end of No. XX insert (V.R.V., Giunta, Mon.).
P. 39, l. 25 for *la vostra* read *lo vostro*.
P. 42, l. 2 for *che* read *ch' ð*.
P. 49, l. 3 for *amore* read *amori*.
P. 55, l. 4 for *mira* read *mira'n*.
P. 87, l. 5 for *approvo* read *approvò*.
P. 88, l. 16 for <*ch'*> *el* read *ch' il*.
P. 90, l. 8 for *a combattuto* read à *combattuto*.
Note ¹ for *m.* read *miso*.
P. 91, last line, for *viaciere* read *giacere*.
P. 100, l. 8 for *sol* read *di cui sol*.
P. 102, at end of No. XLIX insert (V.R.V.).
P. 121, l. 3 insert semicolon at end.
P. 127, l. 13 insert full stop at end.

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